dan

ine

GENE KELLY report

JOSÉ LIMÓN relat

to be premiered at

University of New Hampsh
Library

CHICAGO THEATRICAL SHOE CO.

MASTER DESIGNERS FOR OVER 31 YEARS

TOE SHOES

PLEATED, GLOVE-KID, SOFT-TOE MADE on "TOE SHOE" LAST — EASY TO POINT

Hand Made

TAP SHOES

WITH CUBAN HEELS — Hand Turned HOFFERT SUPER-TONE, Toe and Heel Taps

TEACHERS - STUDENTS - PROFESSIONAL DANCERS ALIKE UNANIMOUSLY ENDORSE OUR CAREFULLY FITTED SHOES

BALLERINA COSTUMES - OPERA HOSE - BOOTS - CASTANETS - BATONS
LEOTARDS - TIGHTS - COLORFUL SELECTION — 3' x 5' TAP BOARDS THAT ROLL AWAY

Mail Orders Filled At Once

SEND FOR FREE ILLUSTRATED CATALOG TO ANY OF OUR THREE CONVENIENT SHOPS

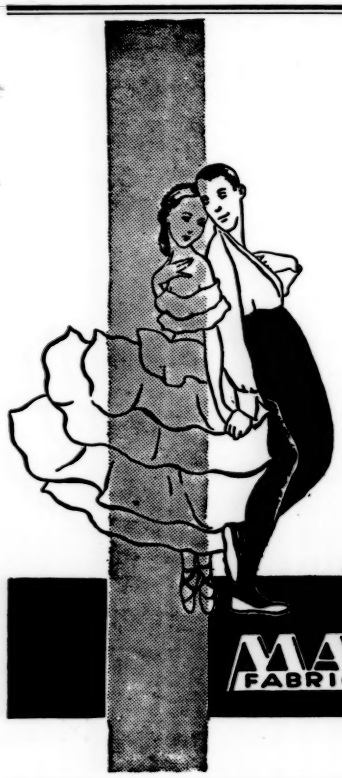
CHICAGO THEATRICAL SHOE CO.

Main Office and Factory

33 JOHN "R" ST. DETROIT 26, MICH.

6 EAST LAKE ST. CHICAGO 1, ILL.

6730 HOLLYWOOD BLVD. HOLLYWOOD 28, CALIF.



THE CONVENTIONAL THING TO DO...

Convention time is just around the corner.

Visit with us at our booths at the New York, Washington, Chicago and Los Angeles Dance Conventions.

Our staff is looking forward with pleasure to welcoming old and new friends.

Stop in and say hello and get some fresh ideas in both costume fabrics and sketches.

For samples, sketches, patterns, write to Department "D" for full information

"The House of Service"

MAHARAM FABRIC CORPORATION

NEW YORK: 130 West 46th Street
CHICAGO: 115 So. Wabash (Wurlitzer Bldg.)
ST. LOUIS: 927 Century Building
LOS ANGELES: 1113 So. Los Angeles Street

JACOB'S PILLOW
DANCE FESTIVAL, INC.
Founder — Ted Shawn — Director
Tenth — 1951 — Season
"THE UNIVERSITY OF THE DANCE"
SIX WEEKS' COURSE
BEGINNING JULY 23rd, 1951
Faculty:
Ballet: ANTONY TUDOR, 1 week; MARGARET CRASKE, 5 weeks
Modern: MYRA KINCH, 4 weeks; JOSE LIMON, 2 weeks
Ethnic: Dr. Elizabeth Burchenal, Jean Leon Destine, Ruth St. Denis, Mme. La Meri, 3 weeks — 1 week each
Fundamentals and Pedagogy: TED SHAWN, 6 weeks
Kinesiology: JOSEFINA GARCIA
Visual Aids: CAROL LYNN
Stagecraft Workshop: JOHN CHRISTIAN
Students seeking graduate credit for their study of the dance at Jacob's Pillow apply to Director of Graduate Studies, Springfield College, Springfield, Mass.
For further information write
The Director, Jacobs Pillow
Box 87, Lee, Mass.

SENIA SOLOMONOFF
BALLERINA GIFT and BOOK SHOP
When in N. Y. come in to look around at unusual dance items.
Write for free catalog
52 West 52 St., N. Y. C. EL 5-3827

THE DANCE MART
Specialists in rare and all current dance books and programs
Lists on request
Box 315, Times Sq. Sta. N. Y. 18, N. Y.

FOLK DANCE DESCRIPTIONS
10c each plus postage
Ask for free dance list
ROSEMONT FOLK DANCE SHOP
176 Duboce San Francisco, Calif.

DANCE STUDENTS —
buy this **Ballet Technique Book**
Contains barre work: 34 ballet steps, with French terms — English definitions. Also how to execute each step, 34 illus.
PRICE $2.25 plus 20c Mailing Cost
GLADYS HIGHT SCHOOL OF DANCING
153 No. Wabash Ave. Chicago 1, Ill.

janet—"Dances That Charm"
clearly described routines . . . spectacular show pieces . . . wee folk dances . . . recitatives . . . complete revues . . . lesson outlines
catalog for postage
janet studio springfield, Ill.

dance magazine

volume XXV number 8
august, 1951

the largest, most widely read dance publication in the world

Current Events
4 *Via the Grapevine*
6 *Italian Ballet Festivals* by Trudy Goth

Feature Articles
8 *The Editor Gets an Awful Earful*
9 *Making a Cineballet for "American in Paris"* by Gene Kelly

Pictorials
10 *Scenes from "American in Paris"*
12 *The Making of "Tonanzintla"* by Jose Limon
15 *The Making of the "Dialogues"* by Jose Limon
17 *On Photographing Dancers* by Constantine

Teachers Section
19 *Rumba Dos a Dos* by Albert and Josephine Butler
20 *Extension Releves* by Eileen O'Connor

Young Dancer Section
22 *Young Dancers on the Map—a pictorial*

Editor and Publisher: RUDOLF ORTHWINE
Executive Editor: HELEN DZHERMOLINSKA

Advertising Manager: Lydia Joel
Art Editor: Robert Cato
Sales Manager: Louis Elson
Circulation Manager: Lee Tranfalia
Circulation Ass't.: Joyce Phillips
Business Manager: Richard Zipser

Young Dancer Editor: *Lydia Joel*
Education Editor: *Dorathi Bock Pierre*
Ballroom Editors: *Albert and Josephine Butler*

Associate Editors:
Ann Barzel, Mary Jane Hungerford, Doris Hering, Lydia Joel

Contributing Editors:
Jack Cole, Clayton Cole, Blanche Evan, Milton Feher, Baird Hastings, Gertrude Lippincott, Lillian Moore, Eileen O'Connor, W. G. Raffe, Ted Shawn, Hope Sheridan, Walter Sorell, Walter Terry, Arthur Todd, A. E. Twysden

Staff Photographers:
Constantine, Walter E. Owen, Earl Leaf, Fred Fehl, Gerda Peterich

Staff Correspondents:
England: Mary Clarke, 6 Dulwich Common, London, SE. 21
France: Golda Antignac, 52 Avenue Duquesne, Paris
Austria: Linda Zamponi, Vienna State Opera, Vienna
Canada: Francis A. Coleman, Montreal
Mexico Patricial Fent Ross, Mexico City
Chicago: Ann Barzel, 3134 W. 16th St.
San Francisco: Beatrice de Baltazar, 3238 Scott St.
Los Angeles: Selma Jeanne Cohen, 7021 Hollywood Blvd.
Boston: Eugene P. LeSieur
Louisville: Thomas L. Jordan

ON the COVER:

GENE KELLY and LESLIE CARON in a pas de deux from Metro-Goldwyn-Mayer's forthcoming screen musical, "American in Paris."

294

NOTICE TO ADVERTISERS:
Deadline for advertising is the 20th of the 2nd month preceding publication, e. g. May 20th for the July issue, June 20th for August issue, etc.

DANCE Magazine, published monthly by DANCE Magazine, 416 W. 33 St., New York 1, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York N. Y., under the act of March 3, 1879. Copyright, 1951, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, 1 year $3.75, two years $6.50; Pan-American and Canada, 1 year $4.25, two years $7.50; other foreign, 1 year $4.75, two years $8.50. Single copies at 35 cents. Four weeks notice is required for a change of address or for a new subscription. List address exactly as it appeared on the wrapper of last magazine received.

Via the GRAPEVINE

BALLET THEATRE returned to New York **en force** on July 4th from its first triumphant and incandescent tour of South America having made an unforgettable impression on audiences in Rio, Sau Paulo and Montevideo. Its sole appearance in August takes place at the **Lewisohn Stadium on Thursday, August 2,** with a program consisting of **Theme and Variations, Interplay, Black Swan pas de deux** and **Les Sylphides. Mia Slavenska,** just returned from European jaunt, will pinch hit for ballerina Alicia Alonso in this single performance, and **Harold Lang** is scheduled to make an appearancce this night only. Other solo regulars are **Mary Ellen Moylan, Igor Youskevitch and John Kriza.**

One member of Ballet Theatre company lingered a little longer down in Rio de Janeiro to guest teach at the Madeleine Rosay school and (ostensibly) to savour Brazil at greater length. **Edward Caton** rejoins his company for the Stadium performance on the 2nd of August.

Ballet Theatre has severed its relation to the Metropolitan Opera and will open its own New York school in September, to be called **The Ballet Theatre School. Bronislava Nijinska** will give over her Hollywood practice to join the school as head of the faculty.

•

Ruthanna Boris spent the month of July in Philadelphia, during the incubation of the Bert Lahr show, TWO ON THE AISLE, doctoring dance sequences. The show has a great complement of talent from **Colette Marchand, J. C. McCord, Dorothy Etheridge** down. **David Nillo** dropped out during the Philadelphia run, to fly to Dallas to partner **Zorina** in the Donald Saddler dances for I MARRIED AN ANGEL on the State Fair Park series . . . **Bambi Linn** and husband **Rod Alexander** have become dance stylists and are concentrating on hoity-toity night clubs. They broke in their act (quite good) at the Cocoanut Grove in Los Angeles in June. They are booked for a cross country night club tour . . . Another team of concert calibre, to wit, **Margaret Banks** and **Tommy Wonder** (Mister and Missus) are booked for the summer into the Starlight Roof of the Waldorf Astoria, where audiences show every sign of appreciation. Good to know some of the best talent can take a vacation from The Ballet and coin the happy $$, and still serve dance on a high level . . . **Jack Cole** is at the moment endeavouring to turn **Lana Turner** and **Fernando Lamas** into dancers for M.G.M.'s THE MERRY WIDOW, to the tune of two whole hours rehearsal each and every day . . . **Mata and Hari** will enliven video this autumn in their appearances on "The Show of Shows" with Sid Ceasar and Imogene Coca for NBC-TV.

•

Dance Festivals from East to West
JACOBS PILLOW
NEW LONDON
PERRY-MANSFIELD

Those lucky enough to be accessible to New England and/or Colorado will find three major festivals of dance to engage them.

At Lee, Mass, the Jacobs Pillow Dance Festival continues in its second month with several new works on the agenda: **Ted Shawn's** group ballet, THE SONG OF SONGS, with **Shawn, La Meri, di Falco** and the **Jacobs Pillow Ballet,** will be unveiled the 8th of August for six performances; **Tilda Morse,** recently a soloist with the Met Opera ballet, stages two new short works the same dates; **Antony Tudor's** ROND DE PRINTEMPS and two new works by **Myra Kinch** are featured on the August 1 - 4 weekend.

•

The newly wed Mr. and Mrs. Kelly Brown of Manhattan cut their wedding cake on July 15th in New York City. She is Isabel Mirrow and like Kelly Brown, a member of Ballet Theatre. The afternoon wedding took place in the bride's home in a mean temperature of near 100° fahrenheit, but everybody was too happy to notice the heat, including the bride and groom.

photo by Jack Mitchell

At New London, Conn. the curtain rises August 16th on the 4th annual American Dance Festival, given at the Palmer Auditorium of Connecticut College and sponsored jointly by New York University and Connecticut College.

This year's schedule is limited to five performances, as follows (* indicates first performance of a new work; ** indicates first performance in the U.S.A.).

4th Annual AMERICAN DANCE FESTIVAL
Schedule of Performances

Thursday, August 16 at 8:30 p.m.
Jose Limon and company
***Dudley-Maslow-Bales Trio**
***Pauline Koner** Co. with **Chas. Weidman**

Friday, August 17 at 8:30 p.m.
Jose Limon and company with **Pauline Koner** and guest dancers from Mexico
****TONANZINTLA, LA MALINCHE, **DIALOGUES,** and untitled work, score by R. Halffter.

Saturday, August 18 at 3:00 p.m.
Jose Limon and company
Dudley-Maslow-Bales Trio
Pauline Koner Company with **Charles Weidman**
***Charles Weidman**

Saturday, August 18 at 8:30 p.m.
Jose Limon and company
***Dudley-Maslow-Bales Trio**
*Untitled group work by **Doris Humphrey** (to the Rainier Quartet) danced by **Jose Limon** and company

Sunday, August 19 at 3:00 p.m.
Jose Limon and company
Dudley-Maslow-Bales Trio
Jose Limon and Company (the Rainier Quartet) chor. **Doris Humphrey, Charles Weidman**

The foregoing unfinished calendar indicates two new group works by the Trio, Sophie Maslow-Jane Dudley-William Bales; it indicates one new work by Doris Humphrey; one opus by Pauline Koner, with a company consisting of Charles Weidman and Lucas Hoving; a solo by Mr. Weidman and three new group works on the Mexican subjects by Jose Limon.

•

Moving westward to Colorado, we find the **Perry-Mansfield Dance and Drama School** at Steamboat Springs, Colo, as sponsor of month-long festivities in both dance and drama centering on that little town in the Rockies which last year nearly burst its seams trying to hold the hordes that invaded it to attend one event or another.

The pioneer-flavoured square dances which will rejoice participants and spectators on August 11-12 are pictured in this issue on page 5. However, dance activities of another kind will take place under the direction of **Harriet Anne Grey** at the Perry-Mansfield Camp Theatre on August 12th (pupils of the school will perform, accompanied by Helen Lanfer) and on

August 24th Miss Grey and professional group, and pupils of the School will appear in concert in Steamboat Springs.

The dance group will also appear at Laramie (U. of Wyoming) on August 12th in dances arranged by Miss Grey.

•

Yolanda Lacca, former soloist with Ballet Russe de Monte Carlo, now Mrs. Abner Rosenfield, is expecting her first baby in September. On the same department of Expectancy are **Alice Temkin** (Mrs. Martin Green) former Met ballet soloist, expecting in October, and **Peggy Smithers,** likewise formerly of the Met, expecting next month. Across the sea, the same state of Happy Expectancy is noted. **Gerd Larsen** and **Harold Turner** of Sadler's Wells are expecting their first born about Christmas time . . . **Richard Earle Thomas, Sr.** (flew to Havana July 15th to rejoin

photo by Jack B. Mitchell

the **Ballet Alicia Alonso,** which continues under the patronage of the government of Cuba and appears regularly in three weekly performances in Havana at the Auditorium. Mrs. Thomas **(Barbara Fallis)** leading dancer of the Alonso company, will follow late in August, accompanied by two month old son, R. E. Thomas, Jr. born in New York in June. Until her departure, Miss Fallis will audition likely dancers for contract to the Alonso company . . . **Alice Cavers** was planning to return to New York and **Barry Ashton** was expecting to go back home to London when they met in Hollywod. Instead, they both opened together at the Biltmore Bowl June 18th with four dances all staged by Barry . . . **Ruth Page** will do a ballet to be staged for the Ballets des Champs Elysees to an original score recently completed by Jacques Ibert, titled "The Triumph of Chastity". Raoul Dufy is working on designs for the ballet . . . **Iva Kitchell,** who has convulsed more audien-

(*Continued on page* 32)

photo by Louis Melancon

Summer exuberance in Colorado takes the form of a big square dance festival at Steamboat Springs which, this year, same as last, will be invaded by hordes of teams, both square and round, to celebrate the Pioneer in dance on August 11 and 12. Show has a neat title: "Tread of the Pioneers". One of the active sponsors, the nearby Perry-Mansfield school, will send its own teams to participate in the two-day happy treading. Festival is expected to attract record attendance.

It was a wet day at Jacobs Pillow, but no one at the opening day of the season party showed any sign of being dampened. Variously engaged in demolishing lobster newburg and in a rapt conversation are (sitting) La Meri and Hadassah, and (standing) Walter Terry and Ted Shawn.

Quite a covey of celebrated faces appear in this picture, taken at the reception given Sadler's Wells ballet mistress Mary Skeaping in June at the School of Ballet Repertory in New York City. From l. to r. are Muriel Stuart, Hilda Butsova, Arthur Mahoney, Thalia Mara, Anatole Vilzak, Mary Skeaping and Ludmila Schollar.

events in recent italian ballet festivals

by Trudy Goth

photo by levi, firenze

THE Communist mayor of Florence (no longer in office) was responsible for giving the Western world its first look at the legendary Ulanova during the recent Maggio Musicale. His invitation, approved by the Kremlin, no doubt, brought Galina Ulanova and her partner for the engagement, Yuri Kondratov to the Teatro Comunale for a few concert performances which were attended by jammed houses, representative of international society, theatre, balletomanes and others. I can only say, after seeing her performances in variations from The Nutcracker, the Dying Swan and other classic dances, that she in every way justified the legend that has grown up around her name. It was, of course, impossible to get near enough Ulanova to interview her; she was

continued on page 29

Galina Ulanova and partner Yuri Kondratov, both of the Bolshoi Theatre, Moscow, in adagio from the Tschaikowsky Nutcracker Suite, the choreography of Marius Petipa.

photo by piccagliani, milan

Tamara Toumanova and Gulio Perugini of the Teatro La Scala of Milan in the new ballet of Margarita Wallmann, "Legend of Joseph", given in Milan during the recent May festival of dance.

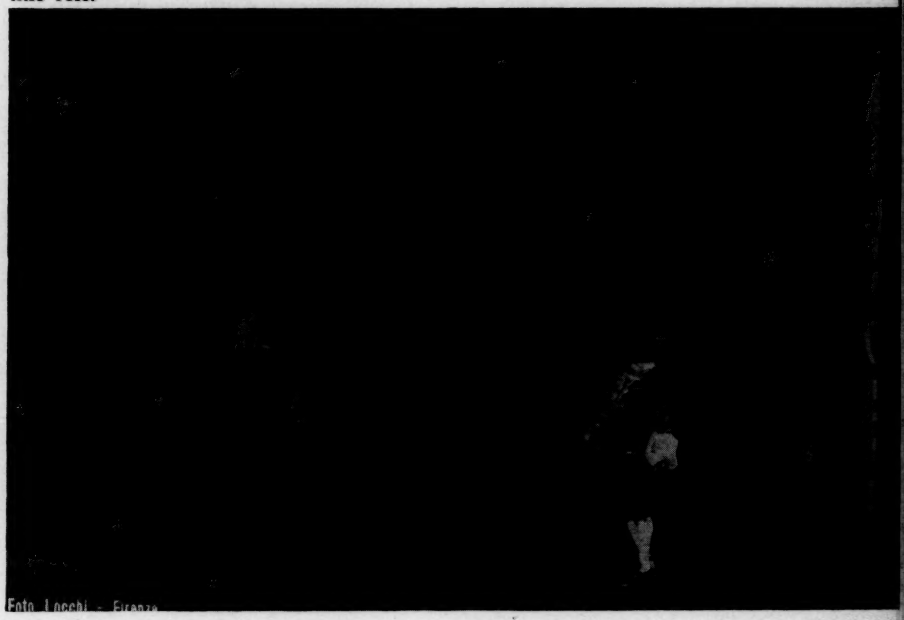
photo by locchi, firenze

Yvette Chauvire in principal part of Aurel Milloss ballet, "Tirsi and Clori", staged for Florence May Music Festival.

Jean Babilee and Vladimir Oukhtomsky (left) in the Aurel Milloss opus, "Don Juan", created for the recent May Music Festival in Florence. Babilee appears in title role.

Xenia Palley, the most promising of the younger soloists seen in the May festival at Florence, partnered by Filippo Morucci in the Aurel Milloss divertissement "Deliciae Populi".

photo by locchi, firenze



the editor gets an awful earful

NOTE: The Editor wishes to make it clear that excerpts published herein from letters received by the Editor are NOT a cross-section of such mail, and NOT typical. The following represent the infra-red — or daffy — end of the spectrum and are immortalized here (it is hoped) simply as an anti-hot weather measure. As such letters have turned the Editor stone cold upon reading, it is hoped they may be equally effective these hot days in cooling off the reader. No names are used for obvious reasons.

Flushing, N. Y.

". . . Can you recommend a clean, wholesome school in New York City? My child is exceptional, she refuses to breathe in an untidy place, so we have to be so careful. This is because she is so much brighter than other children. When she was two years old . . . **(9 pages of closely written biography follow)** . . ."

•

Portland, Me.

". . . . I would like to know just about how much money a dancer receives and how many hours of work must they put in a day? Do they work on Sunday? . . ."

•

New York City

". . . . Why have you published no photographs of Leonide Karinsky **(Ed. Note: Fill in your own choice of name for Karinsky: any name will do)** in this month's issue? You have printed no pictures of this great artist since the last issue. Why are you prejudiced against this great artist? You have printed only eight pictures of him this whole year. I have been a subscriber of the Dance Magazine since 1911 **(Ed. Note: The first known issue of the magazine appeared in November, 1923 under the title "Dance Lovers")** and feel I have a right to protest. Furthermore . . ." **(Note: Unsigned)**

•

Chicago, Ill.

". . . Who IS Leonide Karinsky anyhow? How come he rates a picture on every other page of your magazine every month of the year? Are you working for him or what? Who is his press agent? Maybe I can use him myself. I have been a subscriber to this magazine for more years than I care to mention, but if I ever see another picture of him in your magazine again, kindly cancel my subscription. I just happened to have a few pictures on hand of some of my pupils, taken at our annual recital. I thought you might like to see them **(Note: 34 dimly-lighted, out of focus snapshots enclosed)** I should be very glad to have you print them, if you like. You don't have to print them all in one issue, of course. I don't mind if you stagger them, say a few to each issue. I have lots more. I can send them right away. Wire me collect. I will be very glad to send more. . . ."

•

Montreal, P. Q.

". . . I have invented a dance. It can be danced by couples or by four people. You may have exclusive rights to this dance for $2000.00. If that is too much, you can have it for $600.00. I wrote Gene Kelly and I wrote Fred Astaire but they haven't answered. They must be thinking it over. Act now, or it will be too late if they accept first. . ."

•

Surrey, England

". . . I feel that the whole of ballet has become so vulgarized that it now bears no resemblance to the art which once I studied and any sight of the contortionist attitudes now perpetrated in the name of ballet completely nauseate me. I am now teaching advance mathematics and the English language as I like it spoken and enjoy the experience so much more than that of prostituting an art in order to compete with its disciples with whom I cannot agree. . ."

•

Denver, Colo.

". . . I have been given the subject for a term paper, "The Ethics of a Dancer" in a philosophy course I am taking here at Central College. Do professional dancers have ethics? How about the dancing teacher? . . ."

•

Worcester, Mass.

". . . For a long time now I have seriously thought of becoming a ballerina. I am 27 yrs. old but have the kind of face that doesn't show. I enclose two pictures of me so that you may know how I look but please send them back by registered mail, as I need them. Is it too late for me to start studying? You may keep the pictures if you wish to give them to an agent who is looking for a dancer. I will be very glad to come to New York and take a job in a musical comedy, although I understand that the really good ones go in the Russian ballet, but I don't mind starting at the bottom and working my way up. In this way I will be able to pay for my lessons as I go along, without depending on a scholarship. . . ."

•

Des Moines, Iowa

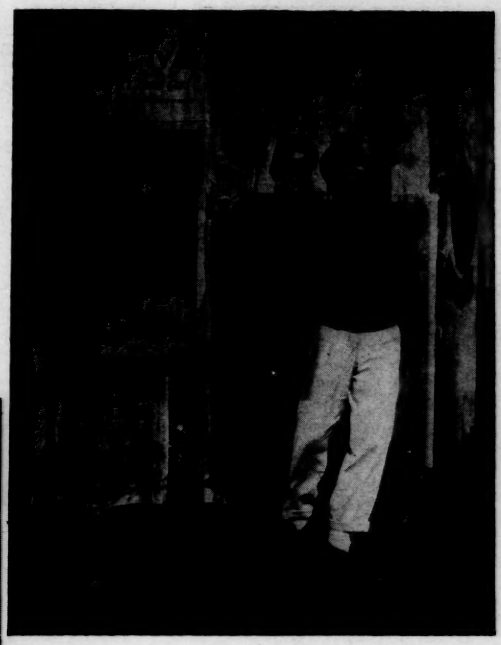
". . . I am opening a dancing school here. Have you any interesting dance routines? I want some slow and some fast. Of course, I've never studied dancing but I go to all the movies with dancing; I love them all and everybody in this town thinks I am the most graceful waltzer. I don't think so. I think there are plenty more graceful dancers in Des Moines. I know of three, anyhow, But hurry up and send some routines because I am opening up my school next Friday and I have to learn them first. . ."

•

continued on page 25

making a cineballet for "american in paris"

by Gene Kelly



photos: metro-goldwyn-mayer

GENE KELLY, as the "American in Paris", in two indicative moods of the ballet which is the central point of the film.

BALLET is unique, and a gratification of the aesthetic senses, because it is a combination of so many arts—music, drama, painting, design, dance. The integration of music and dance in theatre spectacle has been done successfully, I suppose, since the first piece of dance in a primitive theatre was recorded in a primitive archives. But the integration of these with design, costuming and color has seldom been totally successful. The reason for this is simple enough.

An audience sits facing a stage looking at a static background, either three dimensional pieces fixed on the stage, or scenic drops and wings canvas-painted to simulate the mood and environment in which the ballet takes place. Now, as the dancer moves across this static background, he is ever changing, always creating a new pattern. But the designs behind him remain unchanged. They remain static, like a painting on a wall. What is wrong with this?

A painting hung on a wall is designed functionally to be looked at. It is not designed to be seen through the distortion of moving images in front of it. On the theatrical level,

continued on page 24

four scenes from the ballet

American in Paris

with Gene Kelly and Leslie Caron, principal dancers

photos: metro-goldwyn-mayer

JOSE LIMON as the archangel and members of the Academia de la Danza Mexicana, Beatriz Flores, Rocio Sagaon, and Martha and Valentina Castro as Siren and Angels, respectively.

TONANZINTLA

photos: Walter Reuter, Mexico City

the making of "Tonanzintla"

by José Limón

Editor's Note:
The pictorials on these pages, 12 and 13, and 14 and 15 of the present issue, were photographed in Mexico City on the stage of the Palacio de Bellas Artes, during performances given there in April, 1951. The two works of José Limón, the ***DIALOGUES*** *and* ***TONANZINTLA*** *are to be seen for the first time in the United States this month at New London, Conn. during the four-day (4th annual) American Dance Festival, at the Palmer Auditorium, of Connecticut College.*

THERE is a chapel in the old colonial city of Puebla, Mexico, the interior of which is one solid mass of gold carving in the Baroque style of the Spanish Renaissance. I found it utterly magnificent. In a neighbouring village, there is another church whose interior is modeled after the first. But here, the High Baroque has been influenced by the Indian. Even further away one comes to another town and here, in Tonanzintla, I saw an even more Indian version of the golden chapel. The figures of the angels, cherubs, saints and martyrs are an amalgam of Baroque and Aztec and the colours on the carved scroll-work, pediments, costumes, plumes, stars, moons and suns are dazzling beyond belief. The entire ceiling and walls seem to dance before the eye.

For a dancer, everything dances, and this overwhelmingly beautiful sight inspired the short suite of dances called *Tonanzintla.* Four young and talented dancers of the Academia Nacional de la Danza Mexicana were selected, three to be the beautiful plumed angels, and another to represent a young mermaid, since the chapel contained all manner of symbols, both Christian and Pagan.

I invented a little story, a plot to give the dance focus.

It was to be the birthday of the little siren, and an archangel and some angels, in all their fine array, were to enter in solemn cortege, bearing her aloft, and to her would present gifts and dance in solemn joy before her and with her. And the dances would be jotas and zarabandas, modified and transmuted from the Spanish, as were the Baroque architecture and decors by the Indian imagination.

continued on page 28

a ballet by josé limón

with score by Fray Antonio Soler,
orchestrated by Rodolfo Halffter,
decors and costumes by Miguel Covarrubias

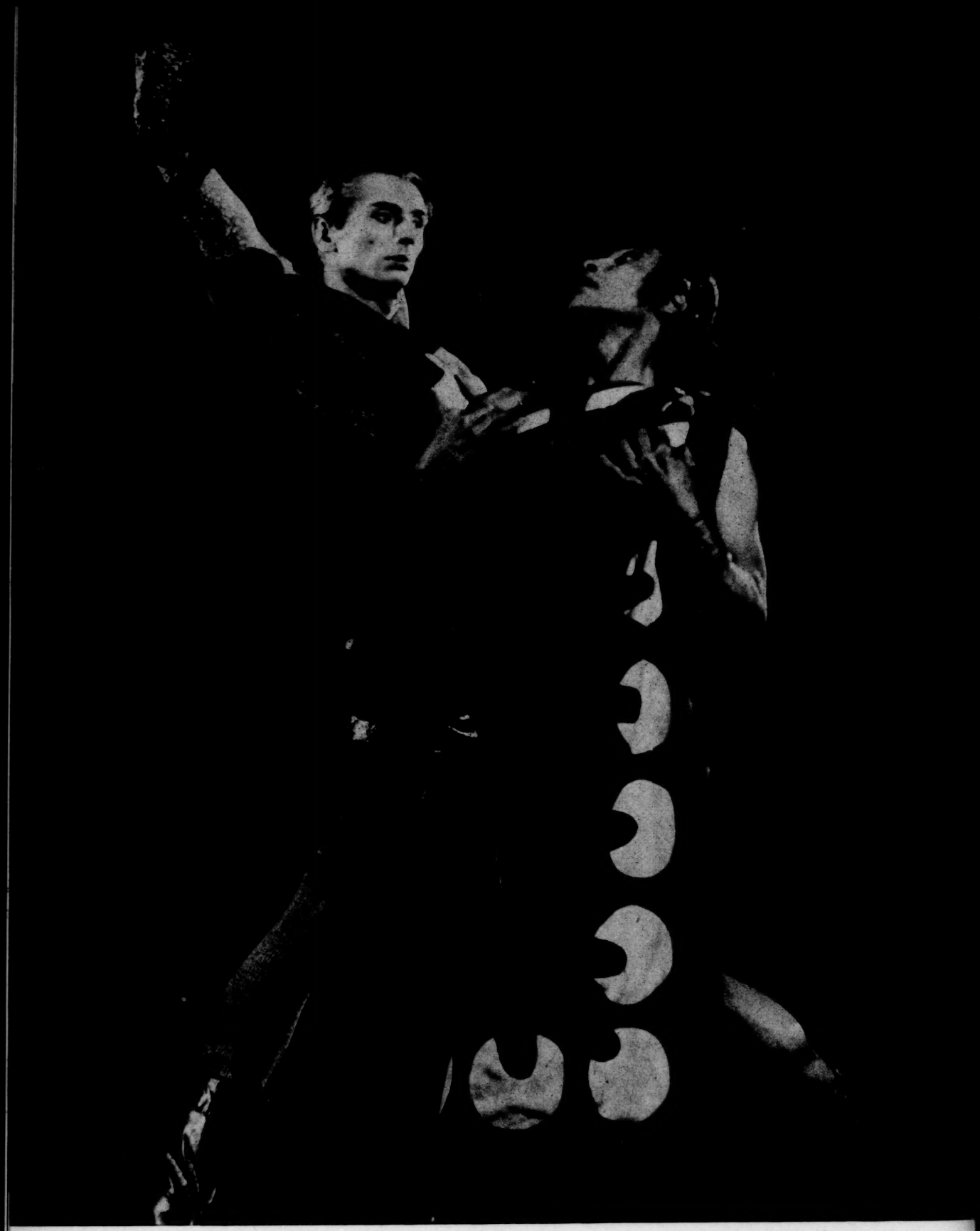


photo by magda tarkas

on photographing dancers

by Constantine

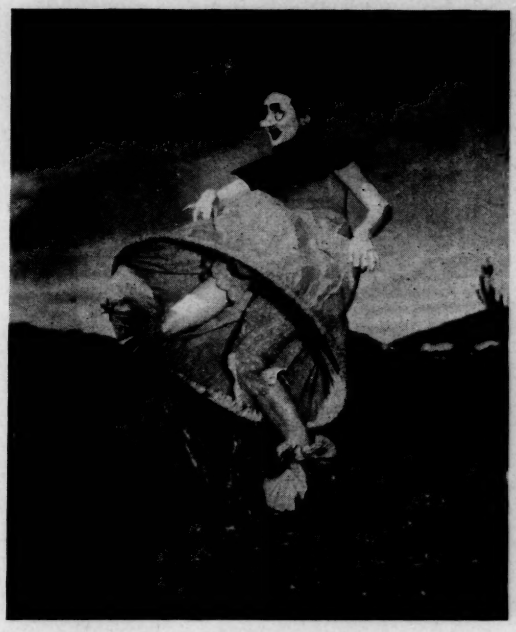
Editor's Note:

Constantine, writer and photographer, is a Dance Magazine staff photographer; has been since 1942, the year he first started to lovingly photograph his friends in dance. Before that time, he had himself been a dancer, trained for ballet, but had been obliged, because of a luckless automobile crash, to give up dancing permanently. Since 1942 he has probably photographed every major figure in the world of dance, and any number of the lesser figures, has learned a great deal, both about the captivating camera and the bewitching dance. In 1948 he brought out his first book, camera studies of ballet in performance, entitled "Souvenir de Ballet", which is an item for any dancer's bookshelf. Today he lives and works in Hollywood, where among other things, he takes time out from photographing dance and film stars, to study his cat catching flies and lizards. This affords him, a photographer and individual with a great zest for life, with a deep satisfaction.

PHOTOGRAPHING dancers can be the most fascinating and, on occasion, the most vexatious profession in the world. Fascinating because of the sheer, captivating poetry inherent in dance, vexatious because the photographer has to cope with not only dance, but the dancer, often the element that makes dance photography the difficult business it is. Dancers are people, opinion to the contrary, and people are full of quirks, the best of them, and these quirks have to be taken into account every time a photographer faces a dancer.

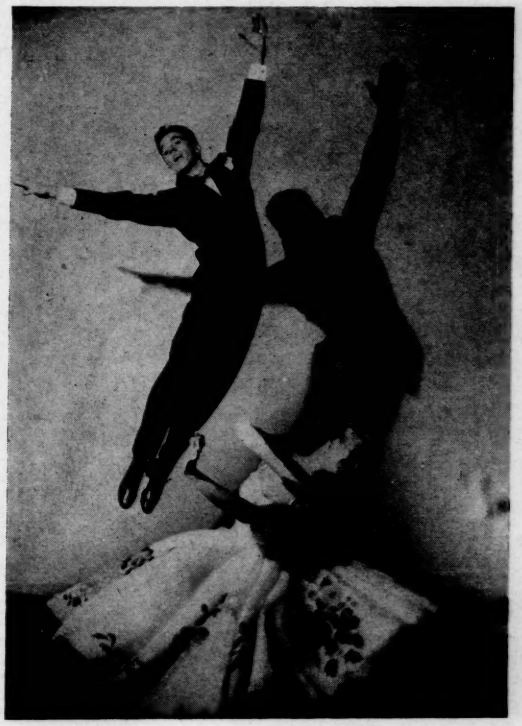
For instance, a picture might be a superb thing if viewed solely as a piece of photography, but totally useless as a dance photograph because the camera, for one reason or another, has failed to capture the peak, or *climactic* moment in a danced phrase. It is the photographer's genius for recognizing this moment of climax which makes him a dance photographer or not. However, he is not always helped by the subject.

It is a known fact that the best photographs are those made by lensmen thoroughly acquainted with their subject. But however thorough may be the dance photographer's knowledge of camera and dance, this does not necessarily insure pictures that will please. Recently I photographed a budding ballerina who, with all due courtesy, shall remain nameless. I went through the customary procedure of watch-

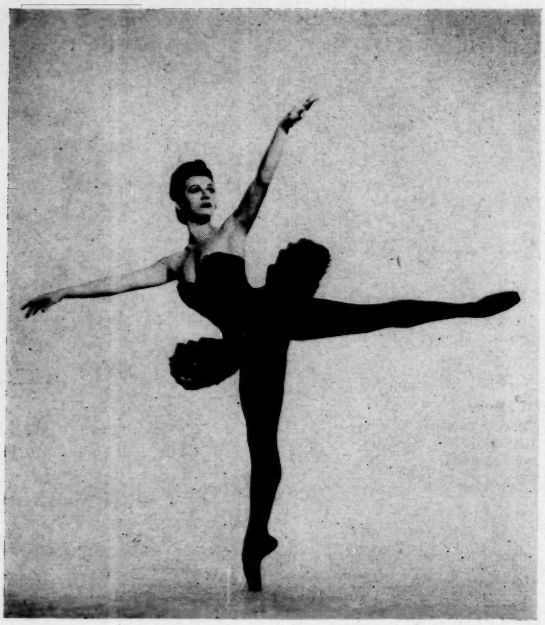


The camera moves to Griffith Park, Los Angeles, where any number of astonished passersby watch Constantine shoot Lotte Goslar as a woodsprite.

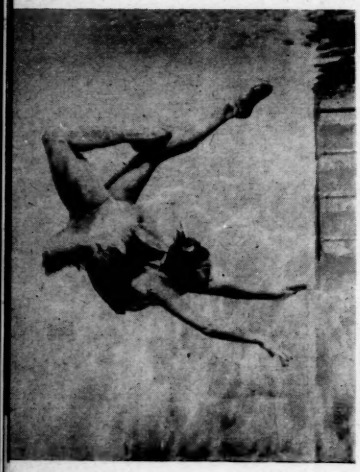
Constantine catches Marge and Gower Champion in the climactic section of one of their fascinating story-dances.



Alexandra Danilova as the Swan Queen in Swan Lake, shot during actual performance by Constantine.



Mia Slavenska, as the Black Swan, from Act III of Swan Lake — a studio portrait by Constantine.



Belita slowly rises to the surface in an underwater ballet staged and photographed by Constantine.

ing the dancer review the dance about to be shot, looking for moments with camera possibilities. Although we both agreed that the true climactic movements had been caught, the young lady rejected the proofs saying that they could have been much better, had she remembered to keep shoulders relaxed, hands soft, knees straight, toes pointed, etc. It is not the photographer's function to point out to the dancer that the art and science of dance are learned in the classroom and not in the photographer's studio. I am afraid there are times when the photographer is called upon to exercise superhuman tact.

The mishaps I have suffered during my career of photographing dancers have ranged from the amusing to the suffocating. I remember sitting down on a giant cactus just as I was getting a low angle shot of Belita in the Hollywood Hills and I remember an immense stage curtain, liberally leaded, landing on my head, and nearly knocking me unconscious, while engrossed in taking action pictures of Lorand Andahazy in *Scheherazade.*

I remember one memorable Sunday morning in Griffith Park, when strollers caught sight of Lotte Goslar in her woodsprite costume, languishing in beds of fern, leaping joyously into the air, while I followed her with a camera. One passerby, evidently not as sober as a judge, looked at her and said, very loudly, "I'm through. That was the last one." One startled child burst into tears and had to be taken home in a hurry.

Once I was assigned to do an underwater series of the film star Belita at the swank Town House pool. Belita emerged from the ladies' locker room dressed in a gold lame tutu, ballet shoes and well-lacquered hair topped by a rhinestone tiara. After we had taken a few preliminary shots on the pool's edge, Belita suddenly dropped into the water. Two women watching had hysterics and had to be removed. What they did not know was that her makeup and costume were waterproofed and the dunking was merely a warmup for the underwater ballet pictures that followed. They also did not know, as we do, that Belita, can stay under water longer than any living organism, except fish.

Success does not always pursue the diligent photographer. I remember the time I photographed Danilova on stage in *Swan Lake.* I had long looked forward to this opportunity. Development of negatives revealed that I had forgotten to pull the lensboard of my Graphic to the camera track. The results were haze, distortion and confusion. The following season I redeemed myself by taking another set of Swan pictures that I count among my best, and which are great favorites of Madame Danilova.

The most exciting dance photographs are those made by the action camera. Particularly effective in such shots are the enormous skirts some modern dancers affect. One of my great favorites in this field is Bella Lewitzky, whose intuitive feeling for linear design coupled with a superb technic make photo sessions with her a distinct pleasure.

When a ballerina like Mia Slavenska comes in for a sitting, a photographer's life becomes a simple affair. Slavenska knows exactly what she wants to get out of a

continued on page 27

rumba dos-a-dos

"Bow to your left"

"Goodbye to your partner as she goes around"

by Albert and Josephine Butler

decorations by Josephine de Natale-Butler

THERE'S nothing new under the sun — except maybe the Rumba Dos-a-Dos — a Square Dance, done in a circle, to Rumba rhythm. And if you're all mixed up by this description — that's quite alright — because the Rumba Dos-a-Dos *is* a Mixer.

The Rumba Dos-a-Dos can be put on for large groups by anyone familiar with the basic Rumba steps. Only the Quick Quick Slow Rumba Box and the Quick Quick Slow Rumba Passing Step are used. The "Calls" are easy to memorize, and blend with any medium slow Rumba, played with a definite beat.

HOW TO ORGANIZE

Men form circle, facing out, with outstretched arms, hands clasped. When even spacing is attained, hands are dropped. Ladies (facing in) take dance position facing partners.

The Calls are almost self descriptive. The italicized words in the Calls follow the typical Rumba rhythm.

One and Two
A. *BOW* TO YOUR *LEFT*
Three and Four
BOW TO YOUR *RIGHT*
Five and Six
BOW TO YOUR *LADY*
Seven Eight
SHE'S SO *LOVE*LY TO-*NIGHT*

Note: Gentleman bows to Lady at his left, Lady to Gentleman at her left. Bowing is then reversed, each to his right. Partners then bow to each other.

•

One and Two
B. SO, *DOS* - A - DOS YOUR *PARTNER*
Three and Four
THAT *MEANS* BACK TO *BACK*
Five and Six
DOS - A - DOS YOUR *PART*NER
Seven and Eight
NOW YOU'VE GOT THE *KNACK*

Note: With short step Rumba rhythm partners move Forward and Sideward to Back-to-Back position. (Cts 1-4) Partners move Backward and Sideward to regular dance position. (Cts 5-8)

•

C. *NOW* - *IN*-TO THE *CEN*TER
*PART*NERS *ALL*
KEEP ON A-*GOING*
WHOA - THAT'S *ALL*

Note: Regular dance position. With short Q Q S Rumba passing steps, couples move toward center of room. (8 Cts).

•

D. *BACK* TO YOUR *CIR*CLE
AND *RIGHT* IN *PLACE*
*EV*ERYBODY *WRIG*GLES
WITH *RHY*THM AND *GRACE*

Note: Couples return to original position in circle (8 Cts). (It's fun to have all sing out "Everybody wriggles with Rhythm and Grace!")

•

E. *SIDE* STEP *LEFT*
AND *SIDE* STEP *RIGHT*
SIDE STEP AG*AIN*
HANDS *UP* OUT OF *SIGHT*

Note: Rumba Box Step in place. (Man — L R L — Side, Close, Forward. R L R — Side, Close, Backward. Repeat. 8 Cts in all. On Cts 7 & 8 the Man's left hand raises Lady's right hand over his head.)

F. GOOD *BYE* TO YOUR *GIRLIE*
AS *SHE* GOES AR*OUND*
LOOK, WHAT A *NICE* NEW
*PART*NER YOU'VE *FOUND*

Note: Man stays in place, continuing Box Step for final 8 Cts. His left hand leads Lady around, starting at his Right, then in back of him. Lady finishes the circling movement in front of next partner to the Man's Left.

Note 2: When changing partners is not desired, substitute the following lines for "F".

SWING *OVER* YOUR *HEAD*
A *MERRY* GO *ROUND*
HERE SHE COMES *BACK* AGAIN
ALL SAFE AND *SOUND*

•

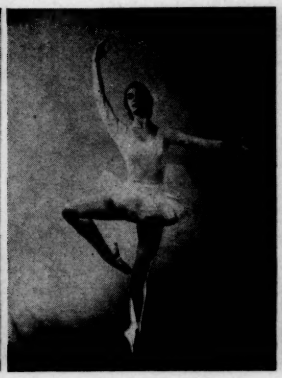
FOR VARIATION OF FIRST VERSE (A-B)
SO - *BOW* TO YOUR *LEFT*
BOW TO YOUR *RIGHT*
BOW TO YOUR *LADY*
SHE'S SO *LOVE*LY TO-NIGHT
DOS-A-DOS YOUR *PART*NER
WITH *HIPS* THAT ARE *FREE*
DOS-A-DOS YOUR *PART*NER
RE*LAX* THAT *KNEE*

With new partners for each sequence, the Mixer can be continued as long as desired.

extension relevés without support

by Eileen O'Connor

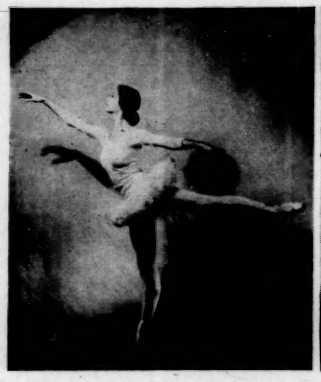
Ex. XXVIII



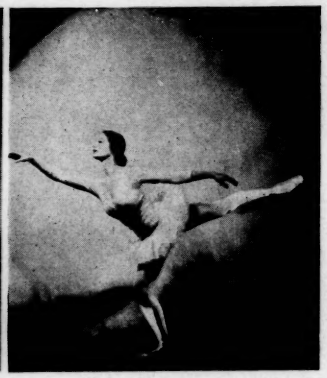
Ex. XXIX

Ex. XXXI

photographs by walter e. owen



Ex. XXVI and XXVII-a



Ex. XXVII-b

THE MODEL IN THESE ILLUSTRATIONS IS
MISS MARY ELLEN MOYLAN
BALLERINA OF THE BALLET THEATRE

THREE months ago we studied *relevés* in the various *arabesque* and *attitude* and *a la seconde* positions, illustrated by that example of a lyric ballerina, Marjorie Tallchief. As always, we tried them first at the *barre* with the support and assurance of holding something solid. Now we come to the more difficult lesson, learning the same *releves* in the center of the floor. The two major factors in this lesson are the *increased force necessary in the pointes* (the ankle and instep particularly) and the new balance which must be developed.

These photos of Mary Ellen Moylan, lovely Ballet Theatre star, were taken without support of any kind, and in each position we insisted that she *releve* to the pose, while the photographer stood ready to snap the shutter quickly. I emphasize this fact, not only as a credit to Miss Moylan, but to illustrate the slightly different positions achieved by the *releve* in contrast to those posed on the *pointes*.

In all exercises published here, remember these hints:

continued on page 26

Exercise XXVI — Arabesque Releves from 5th Pos.

Stand center floor, facing front R. corner (*effacé*); R 5th pos.; R arm fwd, L arm extended to side and stretched back (1st *arabesque*). Spring from 5th pos. *demi-plie* to R *pointe*, raising L leg back to *arabesque*. Drop both feet to 5th pos. simultaneously. Repeat the *releves* 8 times in succession. Your tempo should be in 3/4. Count 1 is your spring to the position. Hold pose for the count of 2, drop to *demi-plie* on the count of 3.

•

Exercise XXVII — Arabesque Releves in Succession

This is exactly as described above, except for the very big difference that once you take the first *releve* to *arabesque* position, you retain the *arabesque* for the 8 *releves*, and do not return to 5th pos. until after the 8th *releve*. Note that you must hit your *demi-plie* even harder than you did when you were on two feet. Only one leg supports you now, so you must adjust your balance by keeping the hips very squarely in line. If one side lops down, or if one hip raises too high, your balance is ruined. The *demi-plie* shown in Illustration B is an excellent example of the firm balance needed for this step. Repeat these *releves* 8 times to each side. When you are stronger, repeat them 16 times.

continued on page 27

THIS BUSINESS CALLED DANCE

by J. L. B.

If you are attending a teacher's convention this summer, you will receive a useful souvenir from Capezio. We hope you have fun using it.

You will also receive a far more important thing . . . our newly designed Dancer's Gallery Album containing 12 autographed glossy miniature photographs of famous dance stars the world over. For many years we have distributed thousands of these photographs to teachers, students and balletomanes.

Some people have asked for them just for the pleasure of having them; others, especially teachers, have found many varied ways to use them as a promotional aid in their schools. We think that you too could find an effective way to use a quantity of these albums or individual photographs to increase your enrollment, promote regular attendance and achieve a high standard of classroom work.

To give you a starting point we suggest the following:

1. Award the pictures in an album one at a time for consecutive attendance. At the end of the period, say twelve lessons, give the pupil an extra album containing different pictures and mark the album "for perfect attendance."
2. Use the same procedure for perfect classwork and for good behavior in class.
3. If you teach Ballet, select from an album one picture of a ballet dancer of your preference and ask your pupils to analyze the picture and explain why the dancer is as good as she is. You would have to help them at the beginning indicating the beauty and correctness of her pose, the stretched leg, the pointed toe, the properly held arms, etc. Show your pupils a group of some ten or 20 other dancers and let them select their own All-American Ballet Company. The one who makes the best selection in your opinion keeps the set . . . the others get individual pictures for their effort.
4. Select two albums (24 pictures) six each of tap, ballet, modern and Spanish . . . shuffle the pictures as you would cards and distribute face down, six to a pupil. Now let each pupil decide what category she would like to collect . . . tap, ballet, etc. The pupil who calls the proper name of the dancer in her category receives the picture from one of the players. If she calls for a name which does not belong in her category, she surrenders one of the pictures. The one who is first to collect six pictures in her category wins the game and the pictures.

Don't be afraid of the suggested generous use of the Famous Dancer's Gallery photographs. They are so inexpensive that you can well afford to give them away. A souvenir package of twelve photographs will cost you only 15¢ . . . single pictures are only 1¢ each . . . a nominal sum for advertising and building of interest and good will for your school. Try it and let me know what happens.

See you next month.

Diana Adams
Alicia Alonso
Fernando Alonso
Anita Alvarez
Argentinita
Frederick Ashton
Ruby Asquith
George Balanchine
William Bales
Irina Baronova
Muriel Bentley
Valerie Bettis
Peter Birch
Herbert Bliss
Todd Bolender
Patricia Bowman
Eric Braun
The Cansinos
Marge & Gower Champion
Lucia Chase
Yvonne Chouteau
Fred Danieli
Leon Danielian
Alexandra Danilova
Lycette Darsonval
Agnes de Mille
Ninette de Valois
Anton Dolin
William Dollar
Jane Dudley
Katherine Dunham
Andre Eglevsky
Lois Ellyn
Violetta Elvin
Jean Erdman
Viola Essen
Dorothy Etheridge
Barbara Fallis
Margot Fonteyn
Frederic Franklin
Eve Gentry
John Gilpin
Paul Godkin
Nana Gollner
June Graham
Martha Graham
Tatiana Grantzeva
Beryl Grey
Paul Haakon
John Hart
Eric Hawkins
Melissa Hayden
Robert Helpmann
Rosella Hightower
Frank Hobi
Danny Hoctor & Betty Byrd
Hanya Holm
Berenice Holmes
Letitia Ide
Anna Istomina
Marie Karnilova
Michel Katcharoff
Nora Kaye
Gene Kelly
Michael Kidd
Iva Kitchell
Kazimir Kokic
Ruth Ann Koesun
Helen Komarova
Pauline Koner
Nathalie Krassovska
John Kriza
Harold Kreutzberg
Hugh Laing
La Meri
Lillian Lanese
Harold Lang
Tanaquil Le Clercq
Katherine Lee
Zoya Leporsky
David Lichine
Jose Limon
Robert Lindgren
Bambi Linn
Dorothie Littlefield
Paula Lloyd
Eugene Loring
Iris Mabry
Colette Marchand
Alicia Markova
Sophie Maslow
Leonide Massine
Mata & Hari
Pamela May
Joan McCracken
Allyn McLerie
Ann Miller
Francisco Moncion
Lillian Moore
Mary Ellen Moylan
Daniel Nagrin
Fernand Nault
Vera Nemtchinova
David Nillo
Yeichi Nimura
Nicolas Orloff
Sono Osato
Ethery Pagava
Ruth Page
Anna Pavlowa
Paul Petroff
Marc Platt
Eleanor Powell
Pearl Primus
Tommy Rall
Alexis Rassine
Janet Reed
Federico Rey & Pilar Gomez
Tatiana Riabouchinska
Cynthia Riseley
Jerome Robbins
Bill Robinson
Dimitri Romanoff
Rosario & Antonio
Donald Saddler
Wallace Seibert
Katherine Sergava
Ted Shawn
Moira Shearer
George Skibine
Mia Slavenska
Zachary Solov
Michael Somes
Edwin Strawbridge
Marina Svetlova
Maria Tallchief
Marjorie Tallchief
Helen Tamiris
George Tapps
Elenore Tennis
David Tihmar
Beatrice Tompkins
Tamara Toumanova
Dorothy Toy
Luis Trapaga
Antony Tudor
Harold Turner
Norma Vance
Leon Varkas
Eric Victor
Jocelyn Vollmar
Igor Youskevitch
Vera Zorina

Nora Kaye

Gene Kelly

free A set of photos of these outstanding stars of the dance. Simply check any twelve of the above list and enclose 15¢ to cover postage and handling. Address Capezio, Dept. C-52 1612 Broadway, New York 19, N. Y.

Capezio
THE DANCER'S COBBLER SINCE 1887

Executive Offices:
1612 Broadway, New York

New York • Boston • Chicago
Los Angeles • Hollywood • San Francisco

Agencies in Principal Cities

Store open Thursdays 9:30 A.M. to 8:30 P.M.

young dancer section

young dancers on the map

September: promising young performers from here and there

Chatteau Studio

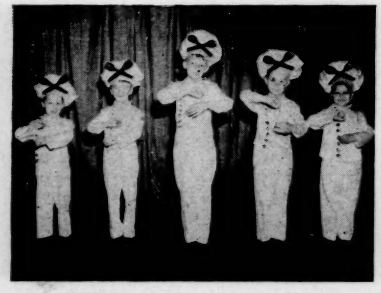
WASHINGTON: Ann Charlene Martinson did the choreography as well as the dancing in A Day At The Circus, one of the numbers on the program of the Jane Larkin School of Ballet in Spokane. She was ably partnered by her dog Foxy. Ann Charlene was the recent winner of a ballet scholarship to the Cornish School, and we can see why.

J. D. Curnette

TEXAS: Among the many featured performers of the Emma-mae Horn Studio in Houston were Ann Gordon, Marcia Parsons and Tommy Tune as The White Rabbit, Alice and The Mad Hatter in Alice in Wonderland.

Henry M. Blatner

PENNSYLVANIA: In York, pupils of the Persing Dance Studio did a tap Eccosaise on their recital program. The lassies are Diane Weichert, Mary Ann Rothert, Judy Sords, Condy Calopedis, Joan Meisenhelder and Janet Witman.



NEW JERSEY: Pupils of Nancy Nachenberg in Woodridge appeared in an original ballet, one feature of which was the tap dance of the royal cooks as they "mixed the royal batter." Left to right: Richard Geiselhardt, Alan Kohler, Gerard Depken, Wayne Schaefer and Nicholas Aurigemma.

VIRGINIA: In Arlington, the pupils of Hedi Pope danced the famous story of the Pied Piper of Hamlin. This scene shows Marcella Painter as the Piper surrounded by the village children he led to the sea. Clockwise from left to right around Marcella: Andrea Cohen, Joyce Jacobson, Linda Masengill, Tanya Peterson, Hannah Brandon, Kelly Ann McConnell, Nancy Parker, Ann Radner and Susan George.

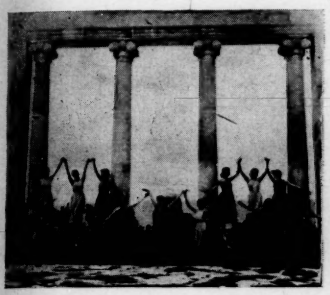
Frank Steurer Studio

COLORADO: The Reno Junior Ballet, an affiliate of the recently-formed Reno Ballet Guild, offered, as one of its ballets, "The Dude Goes To The Ballet" with the following characters: Jacqueline Lockhart, the maid; Glen Allen Chadwick, the Dude; Muriel Shapiro, the ballerina in pink; Sonya Sanford, the flower vendor; Marta Sanford, the ballerina in white; Janice Overton, polka girl; Virginia Barry, Columbine; Kenneth Bovard, Harlequin; Layle Evansen, polka girl; Gary Grant, Pierrot: Karen Slomka, the Ballerina; Lynne Stants, little brother; Judith Ann Erlich, little sister.

Don Hewitt

MARYLAND: Patricia Burton, Mary Lou Hammen and Barbara Figge were the mermaids in "The Lost Prince" when the pupils of Ellen Price Kearney presented this ballet at their school recital in Baltimore.

Cazalas



COLUMBIA; SOUTH AMERICA: This photo of the pupils of Academia de Ballet Bogota was taken of the lyric presentation of the Brahms Waltz, no. 15. Beatriz Kopp de Gomez is the instructor.

NEW YORK: Pupils of Mme. Halina's studio in Elmira do numerous hospital performances for disabled veterans as well as their yearly recital. Here, in the studio, are Mary Lou Torpy, Duane Torpy and Mary Lou Personius in the Chinese Dance from The Nutcracker.

ALABAMA: Mary's little lamb was Bernadette Stone and Mary was danced by Sharon Balzli at the recital of the Sheffield School of Dance in Mobile.

PENNSYLVANIA: A four act version of The Sleeping Beauty, using the original Tschaikovsky score, was the ambitious and successful undertaking of the Frances and Billy Gudie School in Allentown. Willa Anne Sechler was Princess Aurora and Bernard Schimmel was Prince Florimund.

Jonne Bauers

ILLINOIS: This Escamillo has two Carmens enticing him. Surrounded by Carol Beth Fishwick and Sandra Zalschan, Billy Schuster clicks happily on his castanets in the Ballet Unique of 1951 presented by the Gladys Hight School of Dancing in Chicago.

KENTUCKY: Sharon Harris was the Swiss Doll in The Toy Shop, recital performance of The Wanda Cochran Ballet School In Louisville.

MISSOURI: These six-year olds are an eccentric team. Heinrich (Joey) and Pohrer (Gary) are pupils of the Virginia Dorothy Dance Studio in St. Louis.

Dorn's Studio

NEW JERSEY: In the Sorcerer's Apprentice at the Dorothy Toland School in Red Bank, Joan Hanmer danced the part of the evil sorcerer, Evalyne Engler was the apprentice who couldn't stop carting water, and Diana Toland and Nonnie Nordrum were the brooms who had been changed from their human forms by the sorcerer.

American in Paris

continued from page 9

decors done for a ballet are supposed to serve as background for the dancers, but since everyone in the audience is of necessity sitting in a different part of the theatre, each eye sees the background from a different angle. Every time a dancer moves, each individual in the theatre sees him against the painted or sculpted decor from his own angle of vision. The picture to be gained by the person sitting on the far right of the house is vastly different from that gained by the person on the far left, and this goes for the man in the middle, the back, the first row center, and the last row in the balcony. Maybe this is why there is so much argument about ballet in intermissions and elsewhere; no two eyes see the same thing, and I am not talking about reception on the aesthetic level. I am talking about reception on the purely physical level. I am talking about visual communication. Of course I exclude purely concert dance in this connotation, or any dance which is staged minus visual design. I am concerned here only with *ballet* and this means painting, sculpture or some form of design as stage background.

In making these notes on our ballet project for Metro-Goldwyn-Mayer's *American In Paris*, I am not in any way trying to assert the superiority of the cinema form over any other in the communication of dance. I believe in the living stage as the first and oldest arena for this kind of experience, but I also believe that no one can now close his eyes to the fact that the camera can and does make a contribution to dance as a communicative art. At least no one will deny it is presently the most perfect form of total recording and preservation of the dance.

Because I have this belief, shared by my colleagues, our approach to the creation of a ballet for a film is one of considerable concern. If the camera is to make any contribution at all to dance, this must be the focal point of its contribution; the fluid background, giving each spectator an undistorted and altogether similar view of dancer and background. To accomplish this end, the camera is made fluid, moving with the dancer, so that the lens becomes the eye of the spectator, *your* eye.

For *American In Paris* we wanted to do a ballet without an actual story line or plot, a ballet that *suggested*, rather than narrated, a ballet which said more with things unsaid, than with things said.

Because the boy who is the central figure in the film is a painter, we decided to create decors, designs and costumes in the varied styles of those French painters who are supposed to have influenced him in his work. The painters we selected were Dufy, Renoir, Utrillo, Rousseau, Van Gogh and Toulouse-Lautrec. Each of the shifting scenes of the ballet were created, costumes and designs, in the style of one of these great artists. What these tried to say in their painting, we tried to capture in dance and action.

For example, in the Dufy-inspired setting, not a single movement of a dancer, not a costume or a pose is seen that is not suggestive of a Dufy painting. As the camera follows the protagonist, the American in Paris, the camera sought for effects in the group that suggest Dufy likewise

If this may be regarded as undue emphasis, it is necessary to stress again the fact that it *is* a ballet about a painter, and the mainspring of this character's action in both dream and real world lies in his relation to the master painters he studies.

How to reconcile such basic plot with a score written by an American about his impressions of Paris? We selected each artist's tone and "felt" for similar tone in the passages of the Gershwin score.

For example, that one brassy section could have meant nothing else to us but Lautrec's "Du Chocolat" and we all agreed immediately that the "Walking Theme" was most potently related to the lightly sketched style of Raoul Dufy. Our chief trouble was with the Rousseau, which being simple primitive, seemed even more so against the score. But we felt that to omit him would be a kind of misrepresentation, so we made the "American" tap dance his way through a 14th of July celebration in Cohanesque manner, against the theme of the music, while Parisian revelry spins itself out around his figure.

THE BALLET THEATRE
ANNOUNCES THE OPENING OF

THE
BALLET THEATRE
SCHOOL

152 West 56th Street . . . New York City

Complete training in classical ballet by a distinguished faculty under the direction of

BRONISLAVA NIJINSKA

Fall term will begin September 17, 1951

Write for full information to Mme. Elena Balieff, Secretary, c/o The Ballet Theatre,
25 West 45th Street, New York 19, N. Y. *Telephone LU 2-1748*

Eileen O'Connor's
FLEXING FOR BALLET

Explicitly written and presented, here are 100 Barre and Floor Exercises for Limbering, Stretching and Control of Muscular Development for Students of Ballet. A hundred fine photos of famous dancers illustrate the exercises.

LIBRARY EDITION
permanent hard-cover volume for your library _____ $2.00

STUDENT EDITION
paper bound _____ $1.00

DANCE Magazine
416 West 33 St.
New York 1, N. Y.

Please send me_____copies, LIBRARY EDITION, $2.00 ea. I am enclosing $_____ cash money order

Please send me_____copies, STUDENT EDITION, $1.00 ea. I am enclosing $_____ cash money order

Name _____

Address _____

City_____ Zone_____ State_____

It would be impossible for me to detail each phase of the construction of this ballet; our notes and research on it would fill volumes. But I hope we have been successful in suggesting by means of the fluid camera, by means of mood-motivated movement and style, by means of movement and decors and score an impression of an integrated *cine*ballet, or ballet created *for the screen*. Let me add the only plot of any kind is the "American's" constant searching, finding and losing of the little French girl he loves, which echoes the story of the film itself.

Four of us worked in close harmony on this. The director of the picture, Vincente Minelli, the designer, Irene Sharaff, the musical arranger, Saul Chaplin, and myself. None of us made a move without the consent of the others. In short, we really tried to make a *ballet*—not just a pure dance. Not a series of beautiful, moving tableaux, but an emotional whole consisting of the integrated arts which spell ballet, whether on the screen or the living stage.

letters

continued from page 8

Ashtabula, Ohio

". . . What are the necessary complements in which a gentleman is expected to practice ballet? I have looked at the pictures of gentlemen practicing ballet in your magazine. I don't like them. Would solid color shorts be considered proper? . . ."

•

Los Angeles, Cal.

". . . I wish to protest your policy of printing only ballet pictures and interviews in your magazine. Who cares about ballet anyhow? Why don't you give modern dance the space for a change? Are you aware that outside two or three big companies, ballet is no earthly use to anybody and no true expression of the American soul and psyche? Today only modern dance speaks for America. . . ."

•

New Orleans, La.

". . . . It is with increasing misgiving and consternation that I regard those pictures of modern (why?) dancers in your magazine month after month. Never a single picture of a ballerina. Outside of ten people on 14th street in New York, does anybody in America really give a hang about modern dance, whatever it is? Classic ballet was here centuries before we got here, and it will be here long after we're gone, remember that . . ."

•

Atlanta, Ga.

". . . What is that man doing on page 18 of your last issue? I looked at this time and again, but I don't know what he is doing. I am disturbed about this. Also, please send me pictures of Moira Shearer in various poses, some Red Shoes and some in The Dying Swan. I enclose a quarter for this. . . ."

DANCE TEACHERS' CLUB OF BOSTON
announce its Annual
TRAINING SCHOOL COURSE
for young dancers aspiring to be teachers of Dance and refresher courses for the established teacher
Faculty: HILDA BUTSOVA, HELYN FLANAGAN, RUTH I. BYRNE, RUSSELL CURRY, JOSEPH PERKINS, MYRTLE PETTINGALE.
MONDAY thru FRIDAY, AUGUST 27-31, 1951
CONVENTION
(for teachers of Dance)
Faculty: AUBREY HITCHINS, FRED LeQUORNE, HELEN KEYES, JOHNNY PLAZA, DOROTHEA OHL, JACK DEVENNEY, JOSEPH PERKINS, MYRTLE PETTINGALE, FRED FROBOSE, VIRGINIA WHEELER, HELYN FLANAGAN, HENRY LeTANG.
TUESDAY thru SATURDAY, SEPT. 4-8, 1951
HOTEL BRADFORD BOSTON, MASS.
For further information, call or write
HAZEL BOONE, Secretary, 1126 Boylston St., Boston — CO 6-5630
LILLAFRANCES VILES, Chairman, 5 Warren Ave., Hyde Park, Mass. — HY 3-2174

NEW YORK BALLET AND DRAMA CENTRE
Specializing in training for Contemporary Theatre
Outstanding Faculty — All Dance Arts and Creative Drama
MARTHA MAE MELINCOFF, Director
137 West 52 Street, N. Y. C. CI 5-9286

BRONISLAVA NIJINSKA
HOLLYWOOD BALLET STUDIO
Daily Classes
CLASSICAL and CHARACTER BALLET
9016 Melrose Avenue, West Hollywood, Calif. CR 59943

Be the Outstanding Ballroom Teacher in Your Community
KNOW YOUR "DANCE FACTS" — USE A TESTED TEACHING SYSTEM that will defy competition — impress and delight your pupils with their quick and easy dance progress.
The BUTLER INSTRUCTION METHOD — Specially adapted for Classes — features the popular "Angle Step" Foxtrot — the smart International Tango — Modernized Rumba and Mambo — Simple but invaluable rules for Turns — Steering — Leading and Following.
Plan NOW for a Concentrated, Personalized Summer Course with
ALBERT and JOSEPHINE BUTLER
36 CENTRAL PARK SOUTH — NEW YORK 19 PLAZA 3-0275

CONVENTION TIME
is the ideal time to re-state our one policy: To give you only the finest dance records, at the lowest prices, highest discounts and greatest profits to you . . .
Louis Silvers
General Manager
STEPPING TONES
T. M. REG.
P.O. Box 4186, Village Station, Los Angeles 24, California ST-23

A. CHATILA & CO. (Mfg.)
Ballet Tutus Leotards
Practice Togs Tights
Dance Belts Tunics
Garter Belts Midriff Sets
1776 — 59th Street Brooklyn 4, N. Y.

Order Your Routines From
BILLY TRUEHART
15 YRS. SPECIALIST in MAIL ORDER ROUTINES and COMPLETE RECITAL IDEAS
(Radio's Original Tap Dancer and Teacher of Dancing Star ANN MILLER)
All Types Dances—Free Catalog of 200 DISTINCTIVE ROUTINES
333 N. Madison Ave.
Hollywood 4, Calif.

Sterling
BALLET JEWELRY
for Gifts & Prizes
Pins, Charms, Novelties
Comedy & Tragedy Jewelry
Write for full particulars
THE ART METAL STUDIOS
17 No. State St., Chicago 2, Ill.

EAFIM GEERSH
BALLET BARRE RECORDS
2 two-sided 12 inch unbreakable discs with printed supplement
Used all over the world
Price $14.00 Send remittance to:
EAFIM GEERSH BALLET SCHOOL
3200 Coney Island Ave., Bklyn. 24, N. Y.

BALLET BOOK SHOP
BOOKS on all types of DANCE
STATIONERY
GIFTS
DANCE DESCRIPTIONS
Write for catalog to:
EDNA LUCILE BAUM
20 West Jackson Blvd.
Chicago 4, Illinois

KATE SHEA
Costume Fabrics
Feathers & Accessories
Specialists in Woven Top Cellophane
Send for New Price List
112 West 44th Street
New York City

Seattle, Washington

". . . I am in my third year at ——— College and preparing my thesis for a B. A. degree. Inasmuch as I have always been attracted to the arts, especially the theatre arts, I have decided to make Theatre Dance Through the Ages the subject of my thesis. I have never studied dance, but have picked up a lot from reading Dance Magazine, which has helped a lot, but I am afraid that you don't really run very much on the antique dance, do you? Would you be kind enough to write me and answer the following points: general data on (a) dancers, (b) choreographers, or ballets masters, (c) designs, (d) costuming, in the following periods: Antique, or pre-Greek, the Greek, Mediaeval, Renaissance, Elizabethan, Cromwellian, from Louis 14 to Napoleon, Romantic, post-Romantic, and 20th century ballet in Europe, America and Asia. I know this is a little long, but you have your files and library and it won't be too hard for you to give me some information on this. I need this information in two weeks, as I am supposed to submit a rough draft of my project to the English department. May I have the pleasure of an immediate reply? Thank you in advance. . . ."

●

Washington, D. C.

". . . You are fooling nobody pretending that you are serving the cause of God. Until your magazine freely admits that God is the origin of dance, I cannot go on supporting you. I am very sorry about this but I have warned you about this before **(Note: 12 warnings a year, one with each issue) . . .**"

extension releves

(*Continued from page* 20)

1) Start every releve from a slight *demi-plie*, the supporting leg firmly on the floor, heel touching floor, knee bent with force, not loose.

2) *Spring* from *demi-plie* to the *pointe* of the supporting leg; never roll up to the toe, or expect your toe shoes to carry your weight.

3) Straighten the supporting leg immediately as you spring to the *releve*; never *releve* to a bent knee position *unless* your choreographer is arranging a character dance which especially calls for it, such as the Chinese Princess variation from COQ d'OR.

4) Aim to distribute your weight in the knees and thighs rather than letting it all fall on your toes. If you pull the muscles completely taut, you can feel the tension back of your knees and along the front of the instep. If you do not feel this upward pull, your position is weak.

5) Set your extension well from the torso; in the *arabesques* hold the leg high by tightening the back muscles. Don't expect the legs to do all the work. Side extensions can be held firmer, if you put force in the diaphragm.

Now you are ready to start Exercise XXVI.

SCHOOL OF AMERICAN BALLET
A COMPLETE EDUCATION IN PROFESSIONAL BALLET, WITH SPECIAL ATTENTION TO THE CORRECT GRADING AND TRAINING OF CHILDREN FROM EIGHT YEARS UP.
Registration now open for 1951-52 school year beginning September 4th.
637 Madison Ave., N. Y. 22, N. Y.
PL 5-1422

CHALIF
Faculty Headed By:
FRANCES L. CHALIF, Director
DON FARNWORTH
classical ballet and toe
TASHAMIRA — modern
PACO CANSINO — Spanish
JAMES DONNELLY — acrobatics
GERALD CUMMINS
tap production numbers and recital ensembles
TEACHER'S MATERIAL COURSE
thru August 24
Register Now
Certificate Given for 11 Weeks
Summer Circular On Request
113 West 57th Street New York 19, N. Y.

COMBINATION OFFER
CHALIF RECORDS
For Ballet Technique, Album
Value $16.50
Festival and Costumes 3.20
Textbooks 3 and 4 ..... 6.40
Total Value $26.10
All only $19.50 Postpaid
SORRY, NO C.O.D.'s
ONLY 100 SETS AVAILABLE
— ORDER NOW —
CHALIF, 113 WEST 57th STREET, N. Y. 19, N. Y.

Naturally - - -

Every Teacher

wants the distinction of attending the best Convention.

COMPARE

NADAA Faculty — Quality of program and Price, THEN you will choose . . . . . .

NADAA

Write for brochure with all details
NADAA, 1920 West 3rd Street
Los Angeles 5, California

"ACROBATICS"
Appointment Only
Teacher's Material Summer Courses
JOE PRICE CO 5-8680
1697 Broadway Suite 302 N. Y. C.

MABEL HORSEY'S Studios
Tap • Toe • Ballet • Acrobatic
Drama • Music • Sight Reading
Piano, Popular & Classics
CI 5-9467 1697 Broadway Suite 607 N.Y.C.
Leonard Dickerson, Gen. Mgr., CI 5-7358-9
Approved G. I. Bill of Rights (Male and Female)

SWOBODA
SCHOOL OF BALLET
Faculty: Maria Yurieva Swoboda
Anatole Vilzak
SUMMER SCHOOL — thru SEPT. 1
50 W. 57th STREET, N. Y. CI 5-8198

DONALD SAWYER
BALLROOM AND TAP
Write for new list of Teacher's notes
637 Madison Ave., New York 22, N.Y.
PLaza 3-8639

HUAPALA
HAWAIIAN DANCES
Ancient and Modern
Summer Session July 5 - Aug. 18
108 East 38th Street N. Y. C. LE 2-6044

GEORGE CHAFFEE
-Ballet-
Class & Private Instruction
George Chaffee — Adelaide Vernon
139 W. 56th St., N. Y. C. CO 5-9379

extension releves

(*Continued from page* 20)

Exercise XXVIII

Releves Attitude Classique

Stand facing straight front, or slightly *croise*, R 5th pos. Just as you practised your *arabesque releves* from 5th pos. repeat the same exercise for *attitude*. Note the high knee, the open arm position and the slight tip forward of the body in the illustration. It might be difficult for you to come to a neat 5th pos. from *attitude*, so, as you practise this preparatory exercise, straighten your *attitude* to *arabesque* just before closing the extended leg to 5th. After you have gained sufficient strength on the supporting *pointe*, practise the *attitude releves* without dropping the leg, 8 times on each side.

Exercise XXIX

Passe Releves Simples, from 5th Pos.

Stand facing a mirror, in R 5th pos. arms in 3rd, R arm overhead, L arm extended to side. Spring to L *pointe*, raising the R leg to *passe* pos. and close the feet to 5th pos., R foot in back. Repeat the *releve* to *passe* pos. and close the feet to 5th pos., R foot in front. Repeat the *releves* alternating for 16 changes. Repeat entire exercise on opposite *pointe*. See illustration for *passe* position.

Exercise XXX

Passe Releves in Succession

Start as in above exercise, but with arms in 5th pos.; (both arms overhead). Spring to *passe* pos., retaining the pose, and do 8 *releves* on the L *pointe*. Repeat on opposite side.

Exercise XXXI

Releves Front Attitude

This is known in *some* American schools as "perch". This exercise is practised exactly as in the *attitude classique*, starting from 5th pos. *demi-plie* and doing 8 *releves* closing to 5th pos. between each one; then, having found the proper balance, practise the 8 *releves* in succession without dropping the extension. Be sure the leg in the air is well turned-out, that the back is held erect, and that the diaphragm is firm. It does not enhance the appearance of the dancer if she sags in the middle each time she drops to demi-plie, but it happens very often, and especially when one leg is raised to the front or side. All the strength and effort should be from the waist down; the upper torso should look completely relaxed.

TO BE CONTINUED

photographing dancers

continued from page 18

sitting and we get right down to business. While I light her, Slavenska marks out the poses and we make necessary adjustments for camera angles. Sessions with Slavenska are

Chicago National Association Of Dancing Masters

FIRST ALL-DAY MEETING OF THE NEW TERM

Sunday, November 4th, 1951

Six Hours Normal School Work. Book of all dances presented and luncheon at a very small tuition. Non-Members cordially invited to meet with us.

Edna Christensen, President — William J. Ashton, Secretary
Exec. Off.: 20 East Jackson Blvd., Chicago 4, Ill.

TATIANA CHAMIE
From Ballet Russe de Monte Carlo
School of Ballet
LESSONS DAILY
SPECIAL TRAINING for dancers in the repertoire of Russian Ballets
200 W. 57th St., N. Y. C. Circle 7-1662

EDNA McRAE
SCHOOL OF THE DANCE
Ballet — Character — Tap
Registration for fall term begins August 27
Information sent upon request
Fine Arts Bldg., 410 S. Michigan Ave.
Chicago 5, Ill. Phone: Webster 9-3772

KAMIN DANCE BOOKSHOP
Technical Handbook & Dictionary of Classical Ballet
A Comparative Study of the Italian, French and Russian Schools by GAIL GRANT, Illus. . . $3.00
1365—6th Avenue at 55th St., N.Y.C., CI 5-7956

Hand-Made English
Ballet Shoes
by Freed
as worn by
Moira Shearer, Margot Fonteyn
Sadler's Wells Ballet

U. S. Distributors
FORSYTH IMPORTING AGENCY
8220 Third Ave., Detroit 2, Mich.
Wholesale-Retail

Satin toe shoes
plain or kid-tipped $5.95
Leather Ballet slippers $4.25
U. S. Custom sizes 12½ thru 8½

Retailers
Cleveland, Ohio. Al's Quality Shoes
Columbus, Dayton, Toledo, Ohio. Modern Youth
Detroit, Mich. Leonard's Shoes
Los Angeles, California Arts Dance Supplies
Milwaukee, Wis. Wisconsin Dance
Minneapolis, St. Paul. Kugler Music Co.
New Orleans, La. Heckmann's
New York. La Ray
Norwood, Ohio. Erdman Shoe Co.
Pittsburgh, Pa. Ethel Arden Dance Supplies
Spokane, Wash. Empire Costume
Washington, D. C. Juvenile Shoe Store

AUBREY HITCHINS

DAILY CLASSES — GRADED

BALLET

112 - 116 WEST 89th STREET
SEPARATE CHILDREN'S DIVISION NEW YORK 24, N. Y.
Tr 3-0515

BALLET ARTS

FACULTY

AIDA ALVAREZ, EDWARD CATON, AGNES DE MILLE, VLADIMIR DOKOUDOVSKY, NANA GOLLNER, LISAN KAY, VERA NEMTCHINOVA, YEICHI NIMURA, PAUL PETROFF, NINA STROGANOVA

BALLET ARTS "61" Carnegie Hall, N.Y.C. 19 • CO 5-9627

NEW YORK'S FINEST PROFESSIONAL TRAINING

SUMMER NORMAL SCHOOL FOR TEACHERS AND STUDENTS
AUGUST

TAP BALLET TOE MUSICAL COMEDY
CHARACTER ACROBATICS LIMBERING SPANISH

Mail Order Routines
For Teachers and Out of Town Students.
Latest Descriptive List Sent Upon Request.

JACK STANLY
SCHOOL OF THE DANCE
1658 BROADWAY AT 51st STREET
New York 19, N.Y.—COlumbus 5-9223

OREST SERGIEVSKY THEATRE STUDIO OF DANCE
137 West 56th St., N. Y. C. • JU 6-9454
FAMOUS GUEST TEACHERS
BEGINNERS • INTERMEDIATE • ADVANCED • PROFESSIONALS

CHESTER HALE SCHOOL OF BALLET JEAN YAZVINSKY
159 West 56th St., New York Tel.: CO 5-4070, PL 7-8584
Adult Beginners — Professionals — Special Attention to Children

NATHALIE BRANITZKA formerly Ballet Russe de Monte Carlo
PL 3-9752
or CO 5-3472 — 116 East 59th St., New York City
CLASSES DAILY YUREK LASOVSKY—CHARACTER CLASSES

SHURMAN SCHOOL
BALLET • TAP • MODERN • PRIMITIVE • G. I. BILL
CARNEGIE HALL #843 • CIRCLE 6-5935
IGOR YOUSKEVITCH, Guest
A. Dafora, L. Maslova, N. Popova, A. Scarpova, C. Toliver, N. Youshkevitch
Summer School, July 11 - Aug. 31

SCHOOL OF
RUSSIAN AMERICAN BALLET
METROPOLITAN OPERA HOUSE STUDIO
BORIS NOVIKOFF, Director
Classes forming for Children, Adults, Beginners, Professionals
1425 Broadway, Entrance Studio 15, New York — LO 5-0864

remarkable for economy of effort and lack of tension. The sitting is over in record time and by then a few friends have dropped by and we end the session by devouring the Yugoslavian delicacies and libations that Slavenska always brings along to enliven the occasion.

SUGGESTIONS TO DANCERS

Before going to the dance photographer, dancers should be aware of the movements, attitudes and elevations they desire by practising in front of a mirror. Makeup must be simple and unobtrusive, eyes, lips and eyebrows should be subtly accented (some dancers can't seem to get the idea they are not making up for a colossal theatre) coiffure should be immaculate and nails neatly manicured. The camera is merciless; it sees the most minute and irrelevant defects. When corrective makeup is required, such as shading to minimize disproportionately large nose or chin, best leave this delicate operation to the photographer. Costumes should be freshly pressed and by all means new toe shoes for the ballet contingent and neatly trimmed toenails for the modern dancer.

More than once I have gnashed my teeth at Nana Gollner who has an addiction to old toe shoes. Comfy to work in, no doubt, but hard on the eyes of the retoucher.

Foremost on the list of what ballet dancers should never do on the day they are to be photographed is to take a two-hour toe class. Natalia Clare took such a 'warmup' at Mme. Nijinska's and wilted away limp and perspiring by the time I had completed the basic lighting. She was duly sent home for a good night's rest and next day we did get some excellent pictures.

Performance photography is an invaluable medium for recording dance sequence. Successful candid shots can be made by *anticipating* the peak movement before clicking the shutter and not immediately afterward. I try never to take action dances unless I am thoroughly familiar with the dance or ballet I am about to shoot.

There are mechanical hazards connected with dance photography. There are also the purely human ones of patience, timing and the well-known perversity of animate objects. To perpetuate on film the ephemeral beauty of dance has never ceased to intrigue me. It is this preoccupation with both dance and camera that keeps me ensnared in one of the most fascinating and, on occasion, the most vexatious profession in the world.

TONANZINTLA

continued from page 12

So we made all the dance patterns, the motifs, the style of the arms, the steps and the tilt of the torso as much as possible like the wonderful dance seen on the walls and ceiling of the chapel at Tonanzintla.

Miguel Covarrubias designed some superb costumes and scenery. He gave the angels barbaric, plumed headdresses and robes of iridescent colours. He dressed the archangel to look like a Roman centurion. His colours are the boldest, the most breathtaking I have

ever seen. His lines and proportions recreate the naive, yet subtle Indian adaptation of the Spanish Baroque.

We found that the sonatas of Antonio Soler, the old Spanish master, disciple of Domenico Scarlatti, were ideally suited to the project. It was a great pleasure to work to this beautiful music.

Beatriz Flores, Rocio Sagaon and Martha and Valentina Castro were the angels and mermaid. I was the archangel. It always made us feel quite celestial to perform TONANZINTLA.

events in Italy

continued from page 6

completely hemmed in by a wall of suave commisars of the diplomatic type. She has made a second appearance in Italy last month at La Scala, Milan and we now hear that there is a movement to bring her to London and Paris for similar concerts. If this materializes, it would be well worth a pilgrimage all the way from America just to see her in action.

Although Ulanova's visit was the most sensational development in recent Italian ballet festivals, other great stars and a number of first rate ballets were offered in both Florence and Milan to make the season a bright one.

At the Comunale, Aurel Milloss, as principal choreographer, staged his ballets DON JUAN (for Jean Babilee and Nathalie Philippart), TIRSI AND CLORI (for Yvette Chauvire and V. Skouratoff), NOSTALGIC VISION (for Jacqueline Moreau and V. Skouratoff) and SWAN LAKE (for Tamara Toumanova and V. Skouratoff). I thought his best new offering of the season was his MYSTERE, danced by Babilee, Philippart, Skouratoff, Chauvire and Mendel. The most interesting new dancer seen was young Xenia Palley. The corps de ballet, consisting of boys and girls chiefly from London and Paris, was pleasant, fresh and good looking.

The June season at La Scala in Milan offered two works by choreographer Margarita Wallmann, LEGEND OF JOSEPH and LIFE OF MAN, the most outstanding of the season. Principal dancers seen here were Tamara Toumanova (who has become a favorite in Milan overnight and I think, the only ballerina who still finds diamonds from unknown admirers, instead of flowers) and Gulio Perugini and Ugo dell'Ara. The latter, a former primo ballerino of La Scala, has founded a new professional ballet school in Milan, which serves as unofficial training school for the Opera.

THE LEGEND OF JOSEPH I found most interesting, using a more modern and psychological approach than is usual at La Scala where most ballet productions still smack of Aida, middle 19th century style. Wallmann is to be congratulated for her pioneer work with a tradition bound corps de ballet. These performances were given simultaneously with those at the Maggio Musicale in Florence.

BALLET REPERTORY
THALIA MARA • ARTHUR MAHONEY • HILDA BUTSOVA
DAILY CLASSES — GRADED — SCHOOL OPEN ALL SUMMER
117 WEST 54th ST., NEW YORK 19, N. Y. *Write for new illustrated brochure* CIRCLE 5-9332

SCHOOL OF DANCE ARTS [APPROVED G. I. BILL OF RIGHTS]
Sergei Ismailoff Grant Mouradoff Mariana De Bayser Nina Goya — Valentina Perejaslavec
Sinclair — Tap Director
BALLET — SPANISH — CHARACTER
Special Classes for Children
CARNEGIE HALL STUDIO 819 CIRCLE 5-8636

FOKINE SCHOOL OF BALLET
TODD BOLENDER • CHRISTINE FOKINE • VITALE FOKINE
Guest Teacher: GRANT MURADOFF
Classes in Ballet, Toe, Variations and Character: Classes for Children
CARNEGIE HALL STUDIO 839 COLUMBUS 5-9316

CARLOS SCHOOL OF DANCING
SUMMER COURSES FOR TEACHERS
Classes Daily in
MODERN - BOOGIE, SPANISH, BALLET, TAP
1697 BROADWAY, N. Y. C. CI 7-2675

ACADEMY OF BALLET PERFECTION
Ballet by Eileen O'Connor
Classes Forming Now For New Season:
Registration Daily At Studio: 3-7 P.M.
CHILDREN'S PREPARATORY BALLET TECHNIQUE
TEENAGE CLASSES SPECIAL TOE CLASSES
FLEXING FOR BALLET PROFESSIONAL BALLET
SPECIAL CLASSES FOR ADULT BEGINNERS BALLET
SPANISH DANCE BY ANGEL CANSINO
SUMMER SCHOOL
July 9th — August 31st

156 West 58th Street, New York Tel. COlumbus 5-9545

OLGA TARASSOVA
School of the Ballet
BALLET - TOE - CHARACTER - ADAGIO - VARIATIONS
Complete training for beginners as well as for advanced and professional dancers.
Faculty: OLGA TARASSOVA
VLADIMIR KONSTANTINOV YUREK LAZOWSKI
PARTICULAR ATTENTION GIVEN TO CHILDREN'S CLASSES
CLASSES THROUGHOUT THE SUMMER — SPECIAL TEACHER'S MATERIAL
OLGA TARASSOVA SCHOOL OF THE BALLET
141 WEST 54th STREET NEW YORK 19, N. Y. Telephone: Circle 5-7672

PHILADELPHIA CIVIC BALLET SCHOOL
NORMAN CRAIG, Director
Classes for Children, Beginners, Intermediate, Advanced, Professionals
FACULTY: ALICIA DAKERIAN, ANITA BARKLEY, NORMAN CRAIG
29 S. 16th St., Philadelphia 2, Penna. LOcust 7-1155

Dance Fabrics Headquarters for Over 25 Years
ASSOCIATED FABRICS COMPANY
Manufacturers of Costume Fabrics
10 East 39th Street New York 16, N. Y.

Non-Breakable Vinylite

$1.59 EACH

TAP
RUSSELL RECORDS
STYLED FOR STUDENTS HOME PRACTICE

CATALOG UPON REQUEST

75 South MacMillan Ave., Ventura, California

Record No. 1, Waltz Clog
1a Peggy O'Neil (Practice Tempo)
1b Annie Rooney, Bicycle Built for Two

Record No. 2, Buck
2a Exactly Like You (Practice Tempo)
2b Good Morning, Hap Hap Happy Day

Record No. 3, Military
3a Parade of the Wooden Soldiers (Pr.T)
3b Anchors Aweigh 3bb Stars and Stripes

Record No. 4, Soft Shoe
4a Shine on Harvest Moon (Prac-Tempo)
4b Jealous

Record No. 5, Buck
5A Blue Skies (Stop Time)
5AA I Know That You Know
5B Liza (Stop Time)
5BB Who (Stop Time)

Record No. 6, Buck
6A Honey Suckle Rose
6AA Darktown Strutters Ball
6B Coquette (Stop Time)
6BB Rosetta (Stop Time)

Record No. 7, Soft Shoe
7a Tea For Two - slow 112
7b Tea For Two - fast 138

Record No. 8, Soft Shoe
8a For Me and My Gal - slow 108
8b For Me and My Gal - fast 126

Record No. 9, Waltz Clog
9A I'll See You Again—Charmaine
9B Falling In Love—Merry Widow

Record No. 10, Baby Tap
10a Yankee Doodle - Practice Steps 80
10b Yankee Doodle - 110
10bb Turkey in the Straw - 130

Record No. 11, Soft Shoe
11a Nola (Practice Step)
11b Nola (Slow Tempo)

Record No. 12 Eccentric or Buck
12A Chicken Reel (slow)
12B Chicken Reel (fast)

Record No. 13, Buck
13A Lady Be Good (Med. Tempo)
13B Lady Be Good (fast)

Record No. 14, Buck
14A Basin Street Ball (Prac. Tempo)
14B Basin Street Ball (Medium)
14BB Basin Street Ball (fast)

Record No. 15
15A Wedding of the Painted Dolls
15B Doll Dance

Record No. 16, Buck
16A I Can't Give You Anything But Love (medium)
16B Putting on the Ritz
16BB It Don't Mean A Thing

Record No. 17, Waltz Clog
17A When Irish Eyes Are Smiling (Sl.)
17B Let Me Call You Sweetheart (me.)

Record No. 18, Buck
18A Louise (slow)
18B You Made Me Love You (slow)

Record No. 19, Military
19A American Patrol (slow)
19B American Patrol (medium)
19BB American Patrol (fast)

Record No. 20, Soft Shoe
20A Sleepy Time Gal (slow)
20B Me and My Shadow (slow)

Record No. 21 Stop Time Rhythm
21a Marie - 196
21aa Twelfth Street Rag - 208
21b Dinah - 176
21bb Bye Bye Blues - 208

Record No. 22, Rhumba
22A Amour (slow)
22B Amour (medium tempo.)

Rec. No. 23, 24, 25, 26 Ballet Barre Exercises
These are for Barre and Center Exercises and Practice Combinations.

Record No. 27, Soft Shoe
27a A Pretty Girl Is Like a Melody - 104
27b A Pretty Girl Is Like a Melody - 120

Record No. 28, Soft Shoe
28a It Had To Be You - 100
28b It Had To Be You - 120

Please note changes in Records Number 7 and 8 — They are now Records No. 7, 8, 27, 28 with a slow side as well as the original faster tempo

A complete catalog regarding all changes and new records is now being printed

NEW YORK CITY BALLET
New York City Center
June 5 through June 24, 1951

For New Yorkers, at least, the New York City Ballet is accomplishing something that no other company has been able to do. It is giving us a feeling of belonging — a feeling not of looking in occasionally to see what its latest wares are, but of growing and learning with it. The dancers are not misty creatures shrouded in glamour and enthroned on personal pedestals. They are flesh-and-blood young people whom we have watched develop through each successive season. No repertoire of musty museum pieces has been foisted upon us under the guise of "art." Instead, fresh and stylish works have been found. And if they have not met with our approval they have eventually been dropped from the repertoire.

There were three premieres during the June season and the usual apt and interesting exchange of roles among leading dancers. Of the premieres, **George Balanchine's** CAPRICCIO BRILLANT was, surprisingly, the most trivial. By coincidence, the work had the same format as **Jose Limon's** CONCERT. Both consist of six performers dressed in derivations of evening clothing. Both have the pianist on stage.

Balanchine tried to catch the casual air of the group of people who stroll in—lean over the piano to listen a bit — and eventually become a dancing extension of the music. But his choreography, instead of maintaining its usual crystalline simplicity and flowing contact among the dancers, was stilted and at times hectic.

The ballet was smartly attired in black and white by Karinska, and the piano solo (Mendelssohn's Capriccio Brillant) was played by Nicholas Kopeikine. **Andre Eglevsky, Maria Tallchief** (alternating with **Tanaquil LeClercq**), **Constance Baker, Barbara Bocher, Jillana,** and **Irene Larsson** took care of the choreographic intricacies.

For her ballet, CAKEWALK, **Ruthanna Boris** made generous use of the open-hearted and frankly sentimental flavor of the minstrel period, and she received inspired cooperation from Hershy Kay's colorful orchestration of music by Louis Gottschalk.

To froggy horns, foolish tambourines, and tearful calliope effects, the dancers cavorted through a series of charming genre pieces. The prize was "The Wallflower Waltz," a wilting solo for **Janet Reed.** While all of the other dancers performed their solos eagerly, none of them equalled Miss Reed in achieving the perfect balance between satire and good old corn. For example, **Frank Hobi,** the Interlocutor, was pert in his solo called "Sleight of Feet," but he lacked an air of garrulous nonchalance. This was also true later of his portrayal of Louis, the Illusionist, a turbaned magician. **Tanaquil LeClercq** and **Beatrice Tompkins** have yet to decide whether they want to be mischievous or officious as the End Men. And **Patricia Wilde** was a bit too much the ballerina in her leading of the "Freebee." But she later redeemed herself as a headstrong pony in a solo that contrasted delightfully with **Yvonne Mounsey's** handsome and commanding Venus tableau and Janet Reed's

moon-bathed pas de deux with **Herbert Bliss.** Again Miss Reed managed just the right tongue-in-cheek quality — this time a blending of Taglioni and Mary Pickford.

As a company, New York City Ballet needs works like CAKEWALK. For it requires them to drop their elegance and restraint and romp like vaudevillians . . . something that's part of our American theatre tradition and good for all youngsters to experience.

While Ruthanna Boris' creative bent was nurtured in sunny innocence, **Jerome Robbins** reached into the darkest corners of his soul for his new work. THE CAGE. It was a ballet born in bitterness and misogyny. It left no hope, admitted no ray of light. But it was stated with such creative power, there was such rich life force in its movements, that it could not for one moment be called a work of negation.

THE CAGE was about females who destroy males. Although it was presented as an insect rite, its human implications were clear and terrifying.

The curtain rose to reveal an ominous webbing of rope suspended in darkness. As the muted Stravinsky String Concerto in D began, one realized that a new born insect was emerging. In a strange and solemn rite led by a fierce wild haired queen, **(Yvonne Mounsey),** surrounded by equally wild-haired female cohorts, the new insect made its first gauche movements.

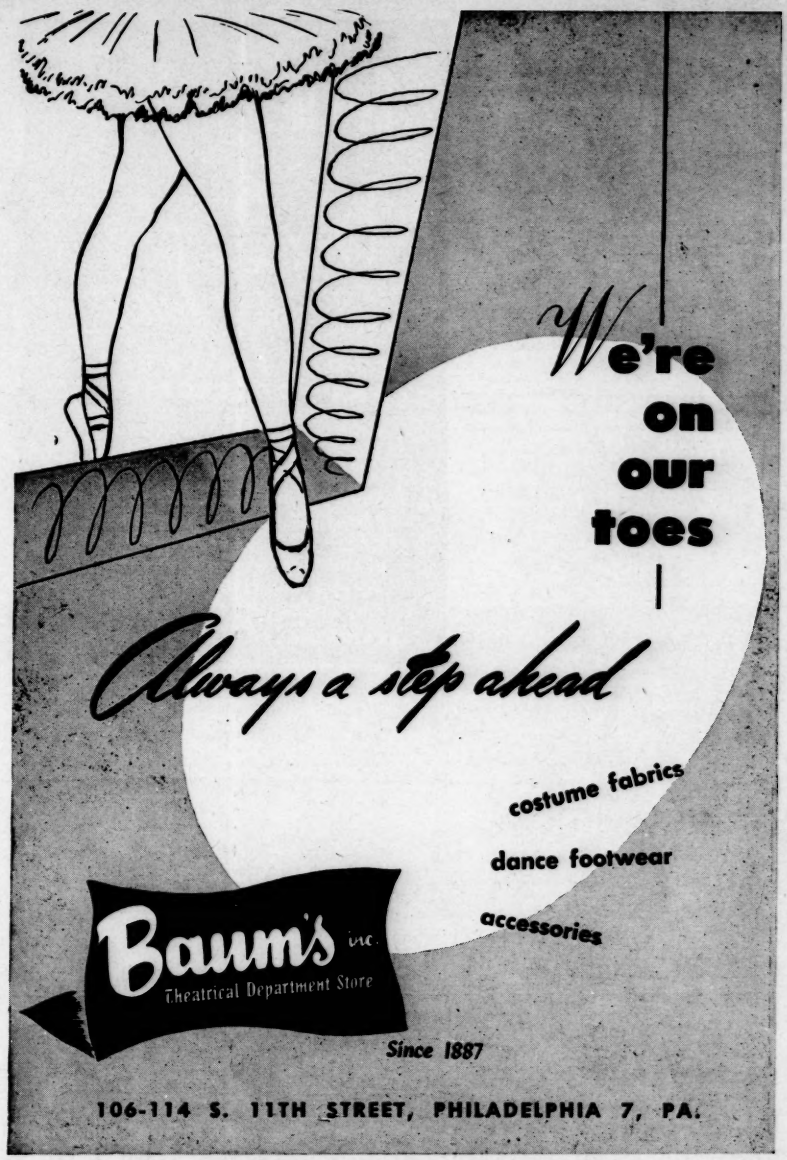
The initiate was left alone to perform a solo of growth and self-awareness. A male insect **(Michael Maule)** entered, and she quickly killed him by crushing his head between her legs. Her unsavory tribe mates entered to do away with the victim. Suddenly they were frightened away by a whirring sound in the music. It denoted an approaching intruder — another male **(Nicholas Magallanes).** The novice, who had remained behind, joined him in a poignant dance of mating that brilliantly combined the angulated, purposeful motions of an insect with the sweetly tentative gestures of young human love.

Just as one's emotions were sent soaring, the female horde bore down ominously from all parts of the black depths of the stage. Led by their queen, they drove the novice to kill the male. And as the curtain closed, she stood, back arched, arms crooked, having fulfilled her grim destiny.

Only a dancer of **Nora Kaye's** intuitiveness could have encompassed the role of the novice. She had constantly to maintain the magical duality of a creature performing a pre-ordained ritual and a human being caught in a true and passionate situation. She was at once shyly awkward as she walked about with her knees turned in, and cunningly agile as she crouched aware and waiting. With her hair short and slicked close to her head, she looked ageless and at the same time childlike. And she had a kind of total aliveness, as though her whole body were covered with antennae.

The ballet was simply and starkly attired by **Ruth Sobotka,** and **Jean Rosenthal's** lighting helped achieve the air of dark forboding.

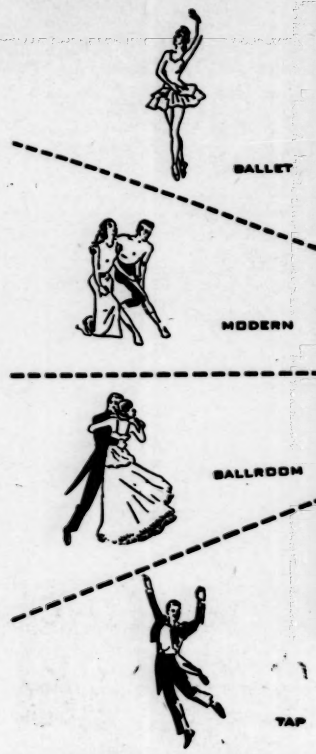
DORIS HERING



WOLFF-FORDING
The Complete
Theatrical Department Store
Everything For Your School Stocked In Our Own 7-Floor Building

Materials, Supplies, Costumes, Trimmings. Accessories, Batons, Masks, Dance Footwear. Taps, Tights, Leotards, Opera Hose. Tambourines, Finger-Cymbals, Castanets. Hats, Hat Frames. Makeup . . . and thousands of other items.

Wolff-Fording & Co., Inc. • Established 1893
46 Stuart Street, Boston 16, Mass.



Easy to dance with...

Ben and Sally

DANCE FOOTWEAR AND ACCESSORIES

Ben & Sally dance footwear will give you a new high in satisfaction, complete comfort and support . . . truly an aid to better dancing. The creative genius and long established reputation for excellence of materials and workmanship give you the economy of QUALITY.

EVERYTHING FOR DANCING FEET

Agencies in Principal Cities

Write for Free Catalog, Address Dept. D.S. 1150

318 W. 46th St., New York, N. Y.

ANNOUNCING

A NEW AND BETTER TOE SHOE
THE KLING "21"
PINK, BLACK OR WHITE SATIN
WITH LEATHER TIP

$5.65

WRITE FOR NEW PRICE LIST

SOFT BALLETS
SANDALS
TAP SHOES
LEOTARDS
BELTS
TIGHTS
DANCE SETS
OPERA HOSE

KLING'S THEATRICAL SHOE CO.
BETTER DANCEWEAR
218 SO. WABASH AVE.
CHICAGO 4, ILL.

In CANADA it's

BERNADETTE CARPENTER

"The Shop for Dancers"

Theatrical Shoes by Fred'k Freed, London, Eng. and all accessories for the student and professional

Write for our catalog

685 YONGE STREET
(Just below Bloor)
TORONTO, CANADA

KALMO THEATRICAL TEXTILES INC.

110 WEST 46 ST., N. Y. C.
REGISTER FOR YOUR FABRIC CATALOGUE

DANCE TEACHERS

Speed the progress of your pupils thru modern graded tap routines. Have your recital sparkle with novelties! Write for list of routines.

DANCE NOTES DE LUXE
2622 N. 7th Street, Philadelphia, Pa.
JIMMY HAMILTON, Director

via the grapevine

Continued from page 5

ces than any other single dance satire act this side of the Panama Canal will try hers out on South American audiences. She leaves August 20th for a two month tour; will visit Argentina, Brazil, Venezuela, Colombia. Her U.S.A. national tour of 1951-52 is scheduled to start in Chicago on November 10th.

•

Etienne Decroux, the great French mime, teacher of **Jean Louis Barrault** and many other actors and dancers, is coming to America. The dates are finally confirmed as October 2nd in Boston and October 4 - 9 in New York City (at the Hunter Playhouse) to begin a national tour. His name may mean nothing to numbers of dancers to whom he is unknown, but his coming may teach a certain school of American dancers, whose personal idiom (above the neck) is confined to stony facial immobility, the beauty inherent in mime and facial expression, employed to abet (not to take the place of) dance. It would be a novelty to see the play of human expression a la Decroux on a number of faces we could name, in sections of the ballet field where humanoid or robotoid expression is considered absolutely de trop, de rigueur and the Mode.

•

Eugene O'Neill's epic drama MOURNING BECOMES ELECTRA will reach a New York concert stage as a choreographic piece by **Dale Edward Fern** some time in October. The work is currently in rehearsal by Mr. Fern and is being composed in modern dance idiom. The playwright, Mr. O'Neill, has generously waived rights so as to afford dancers the opportunity to experiment with a subject of modern and antique celebrity Mr. Fern, in announcing this production, states, ". . . It has been my hope since I first conceived this project that **with** dancers and **without** words we might continue the search after stage gesture in the broadest sense and do something more toward reviving that high style of tragic acting which is so scarce in the theatre of today. . ." Performances of Dale Fern's MOURNING BECOMES ELECTRA will take place October 14, 15 and 16 at the Amato Opera Theatre at 159 Bleecker Street, New York City . . . **George Verdak,** Ballet Russe soloist, has quitted the company, and will form a small performing company of his own, to debut some time this Fall. . . Some time in November, 1951 World Publishing Company will issue a volume of essays and critical thoughts about dance, edited by **Walter Sorell,** and augmented by contributors celebrated in every corner of the world of dance. It is

called simply THE DANCE HAS MANY FACES. It is a piece of dance literature that will rank highly in the long catalogue of books about dance . . . **DANCE Magazine** extends its deepest sympathy to Mme. **Nadia Savitskaya-Gueral** on the passing of her mother and father earlier this year. Major General Serge Savitsky died January 10; Madame Savitsky died June 25th. Mme. Gueral, once a member of the Pavlova company and many other active companies, has taught ballet in Great Neck and New York City for the last sixteen years. Beginning this September, she will resume, after a brief interlude, teaching in collaboration with **Serge Ismailoff** . . . **David Vaughn,** British dancer, and **Valentina Oumansky** are among others who took part in the Cherokee Indian festival staged in Cherokee, N. C. by **Gladys** and **Reginald Laubin** last month . . . **Marina Svetlova** will go out on her customary national tour this Fall with a new partner, **Robert Cadwallader** . . . **Daniel Nagrin** is dancing the role originally essayed by Gene Nelson (now in Hollywood) in the summer subway circuit version of LEND AN EAR . . . Hermes Pan is staging the dances for M.G.M.'s SMOKE GETS IN YOUR EYES (a remake of ROBERTA). This is the first starring picture for the new screen dance duo, **Marge** and **Gower Champion,** who score heavily in the forthcoming screen version of SHOWBOAT . . . **Josephine Booth** is in Salt Lake City producing several dance films, using the talents of Virginia Tanner's group, known as the Childrens Dance Theatre. Miss Booth, dancer and cinematographer, first learned of Miss Tanner's creative work with children from an article which appeared originally in the December, 1949 issue of **DANCE Magazine.** Miss Booth has also just completed a dance film called SONNET, in which **Iris Mabry** was featured. This, and many other of the unique dance films of Miss Booth will be on exhibit in her February, 1952 San Francisco show at the S. F. Museum.

"THEORY AND PRACTICE of ACROBATICS AND TUMBLING"
50 tricks — 406 illustrations
Price $5.00
JAMES A. ROZANAS
720 East 92nd Street CHICAGO 19, ILL.
Free Circular Sent Upon Request

LEOTARDS • MIDRIFF SETS
PRINCESS TUNICS • TIGHTS
"everything in knitted dance wear"
WRITE FOR CATALOG
FELAURA KNITTED DANCEWEAR, INC. (mfg.)
88-50 Myrtle Avenue, Glendale 27, L. I., N. Y.

La Ray
DANCING FOOTWEAR
Shoemakers for Broadway's Leading Stage Hits & Stars
Write for New Price List and Catalog "D"
107 West 46th St. New York 19, N. Y.

COSTUMES
Made to order for DANCE & All Other Occasions
Circulars FREE
THE COSTUMER
238 State St., Dept. 6
Schenectady 5, N. Y.

ORIGINAL ROUTINES
by mail
Novelty Tap, Ballet, or Character Dances
Over 100 graded dances, clearly described
Send for Dance list
MERCEDES FITZGERALD
established since 1920
Box 236, Dance, 416 W. 33 St., New York 1, N. Y.

DANCING SLIPPERS and ACCESSORIES
Practice and Class Costumes
JOSEPH
THEATRICAL & DANCE FOOTWEAR
35-52 TWENTY-EIGHTH STREET
LONG ISLAND CITY 1, N. Y.
Write for descriptive catalogue

FREE SAMPLE
TAP DANCE RECORD
TO DANCING SCHOOLS
Write (enclosing this ad):
RAINBOW RECORDING CORP.
767 Tenth Ave., N. Y. C.

Our 50th Year
FOR TOPNOTCH PERFORMANCE
MACK'S TAPS
"THEY MUST BE GOOD"
RELIANCE DISTRIBUTING CO.
3966 No. Elston Ave. Chicago 18, Ill.

Look for this Label
for the FINEST in
KNITTED DANCEWEAR
Supersheen
at leading stores
FROM COAST TO COAST

DANCE RECORD AND COMPLETE DANCE INSTRUCTIONS

The following are authentic classic variations from ballet Masterpieces. Each selection is in a special album and contains a complete dance description and step by step illustrations.

THE NUTCRACKER SUITE
Dance of the Sugar Plum Fairy — 45 RPM 3.00
On 78 RPM — Non-breakable vinylite 2.00

LES SYLPHIDES
Waltz solo — Non-breakable record 4.00

Send Check or Money Order—(No COD's).

California Arts DANCE AND MUSIC SUPPLIES
5414 So. Western Avenue
Los Angeles 62, California

METROPOLITAN OPERA BALLET SCHOOL
Director: Antony Tudor
Faculty: MARGARET CRASKE, ANTONY TUDOR, YUREK LAZOWSKI, KATE FORBES and MATTLYN GAVERS
Enrollments now being made for '51-'52 season — September 10th to May 31st (36 weeks)
Apply for prospectus to Kathleen Harding (Secretary) Metropolitan Opera House, N. Y. — *a new school in the great tradition*

Dance Teachers—While in New York visit the STAR COSTUMERS and See our Original Rehearsal Togs and 1951-52 Fall And Spring RECITAL COSTUMES.

For Free Circular Write To

STAR COSTUMERS

156 WEST 44 STREET, NEW YORK 18, N. Y. PLAZA 7-0673

LONDON . . .

Publishers A. & C. Black gave a party on July 4th to celebrate the Silver Wedding Anniversary of Mr. and Mrs. **Arnold Haskell** and also to mark the publication of Mr. Haskell's autobiography, which the whole ballet world is now busy reading.

Despite clashing engagements, the Spanish dancers were a success in London and both **Jose Greco** and **Rosario** and **Antonio** extended their seasons for a fourth week. Antonio became the toast of Mayfair and was recognized everywhere as a great virtuoso of the Spanish dance. The Greco company was a quite different, but immensely interesting group, presenting varied and exciting ballets. Greco's CARMEN, using the Bizet score, was a valid attempt to use Spanish dance for dramatic purpose, and although it was first shown in rather sketchy form, it indicated great possibilities for growth.

Sadler's Wells Ballet returned to Covent Garden on July 3rd for their summer season which included the premiere of Ashton's TIRESIAS on July 9th at a Royal Gala in aid of the Sadler's Wells Ballet Benevolent Fund. The company looked tanned and fit after their summer holiday; also, a trifle overweight.

Ashton's TIRESIAS illustrated sadly and forcibly that you cannot commision ballets as Festival offerings and be assured that they will be touched with creative fire. Constant Lambert's hour-long score was vivid and exciting theatrically and Mrs. Constant Lambert designed superb sets and costumes inspired by the Minotan Crete civilization, but choreographically the ballet was no more than a piece of conscientious labour. The story of how Tiresias was changed from man to woman, then back to man, of how he infuriated Juno by declaring that women derived most pleasure from love, was blinded by her, then compensated by Zeus with the gift of prophecy, was fairly lucidly expounded, although the final scene with the gods was far too long and full of not very meaningful gesture. Flashes of real inspiration showed in the earlier scenes, particularly in the love duet for **Fonteyn** (as the female Tiresias) and **John Field.** But at the moment it must be scored as an expensive, grandiose and sometimes beautiful, bore.

TIRESIAS brought out the smartest audience in years: **Queen Elizabeth, Princess Elizabeth, the Sitwells, Noel Coward, Joan Fontaine, Cecil Beaton, Vera Volkova,** all Mayfair. The press was bad. Most priceless 'review' of them all (in the Daily Graphic) headlined it as "NOEL LOSES CUFF LINK AT BALLET."

Mary Clarke

CLASSIFIED ADVERTISING

WANTED: Tap and Ballet Teacher with good technique. State previous experience and training. Opportunity for the right person. Box 766. DANCE, 416 W. 33 St., N. Y. 1.

WANTED: Advanced Ballet Students wishing to continue study and become members of the MILENOFF BALLET CO. Reduced rates while training and pay for performances. Classes and Concerts given on the stage of the MILENOFF BALLET THEATRE (2000 seats). Write G. Milenoff, 251 Palermo, Coral Gables, Fla.

DO YOUR FEET HURT? Quick relief for all foot problems. Guaranteed results. Send for free foot health catalog. Vimulator Products — Dept. F, 1009 Equitable Building, Portland 4, Oregon.

Ballroom Teacher: N. Y. C. gives private lessons in rhumba, foxtrot, waltz and tango. Call GI 3-6490.

LOOKING FOR BALLET STUDIO to share by month or year. 50-50 proposition. Call 1:00 to 3:00 P.M. TE 8-3660, N. Y. C.

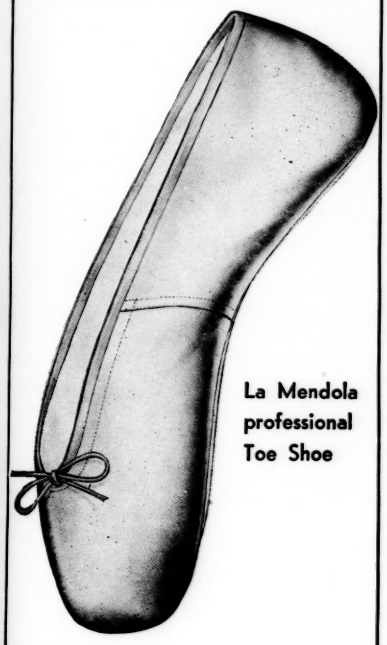
Start the Season with

footwear by **La Mendola**

• **TOE SHOES** • **OXFORDS**

• **BALLET SLIPPERS**

• **SANDALS** • **TAP SHOES**



La Mendola professional Toe Shoe

Write today for information

La Mendola

126 W. 46th Street, New York, N. Y.

"Specialists in Theatrical Accessories"

SCHOOL DIRECTORY

ARIZONA

GERTRUDE MARY SCHWAB
School of dancing
8 North Tucson Blvd., Tucson

CALIFORNIA

KATHRYN ETIENNE SCHOOL OF BALLET
Endorsed by Ballet & Movie Stars
Literature on request. Cherokee Bldg.,
6636 Hollywood Blvd., Hollywood 28 Hi 1794

"RUTH ST. DENIS FOUNDATION STUDIO"
Dorothy Lee Tifal — Karoun Tootikian
Denishawn — Hindu — Indonesian
3433 Cahuenga Blvd., Hollywood 28, Hi. 9892

MASON-KAHN STUDIOS (inst. "Ice Follies")
All types dance for all ages UN 1-2110
1125 Market St., San Francisco 3

JULIA STUART, Director ARTIST STUDIOS
School of Dance; Allied Arts; Aqua Follies.
204 Santa Monica Blvd., Santa Monica, Calif.

DISTRICT OF COLUMBIA

DORIS N. PATTERSON
Interracial Ballet & Theatre Preparatory School
100 You St. N. W., Suite 407
Washington, D. C.

FLORIDA

G. MILENOFF BALLET SCHOOL & THEATRE
Ballet - Toe - Character - Adagio - Modern
Theatre 2,000 seats. Rent for concerts
Ph. 485462. 251 Palermo, C. Gables —
Br. 1910 Alton Rd. Miami Beach

THOMAS ARMOUR SCHOOL OF BALLET
Ballet — Toe — Character
533 West Ave., Miami Beach

ILLINOIS

BERENICE HOLMES SCHOOL OF BALLET
184 West Washington Street, Chicago

RUTH PAGE
540 North Michigan Ave., Chicago

BELLE BENDER BALLET SCHOOL
Training for Opera — Concert — Theatre
410 South Michigan Ave., Chicago

JOHN PETRI BALLET SCHOOL
Ballet — Character — Interpretative
228 S. Wabash Ave., Chicago

BENTLEY STONE-WALTER CAMRYN
School of Ballet
185 W. Madison St., Chicago 2, Ill.

ARMSTRONG - REED STUDIO
Bernadine Hayes, Director
Ballet — Tap — Character — Hula
7002 N. Clark St., Chicago 26 She. 3-0752

GLADYS HIGHT SCHOOL OF DANCING
Trains for Teaching — Ballets — Theatre
153 No. Wabash Ave., Chicago, Ill.

INDIANA

JORDAN COLLEGE OF MUSIC
Baccalaureate Degrees Conferred
Complete Dance Dep't. — Indianapolis 2

LOUISIANA

DE VILLROI DANCE STUDIOS
M. Pierre Villere, Director
Complete Faculty for Dance Training;
All ages
1312 Canal Street, New Orleans 13, La.

MISSISSIPPI

ELEANOR BEAUFAIT SCHOOL OF DANCE
Ballet — Toe — Tap and Acrobatics
Vicksburg

MISSOURI

MYLDRED LYONS STUDIO OF THE DANCE
Ballet — Tap — Acrobatic
Mainstreet Theatre Bldg., Kansas City

NEW JERSEY

DOROTHY TOLAND DANCE STUDIO
Toe — Ballet — Tap — Acrobatic — Ballroom
201 East Bergen Place, Red Bank

NEW YORK

MODERN DANCE SCHOOL, YM & YWHA
Doris Humphrey, Director AT 9-9456
Lexington Ave. & 92nd St., N. Y. C. 28

DALE H. MORATH
Modern Dance
63 East 11th St., New York GR 5-1399

OSCAR DURYEA SCHOOL OF DANCE
62 Years of Teaching Experience
Ballroom Teachers Training Specialized
Hotel des Artistes, 1 W. 67 St. EN 2-6700

EVE GENTRY
330 East 43rd St. MU 9-8264
Now Booking 1951-52 Dance Engagements

DANCE NOTATION BUREAU
Notators to N. Y. C. Ballet GR 3-3988
Ann Hutchinson, 33 W. 8th St., N. Y. C.

JACK STANLY SCHOOL OF DANCE
Tap, Ballet, Acrobatics, Spanish
Day and Evening Classes
1658 B'way (51st St.) N. Y. 19., CO 5-9223

ALBERT and JOSEPHINE BUTLER
Ballroom Dance — Postural Dynamics
36 Central Park South —— —— PL 3-0275

JEAN ERDMAN
Dance Technique and Composition
77 Fifth Avenue, N. Y. C. 3

LILLIAN MOORE
Booking Mgt. Norma Waldon
16 W. 55th St. JU 6-3978
"Dance Sketches", "Intro. to the Ballet"

BETTY OSGOOD — CARL MORRIS
Modern Dance Classes
870 Broadway SPring 7-6749

OHIO

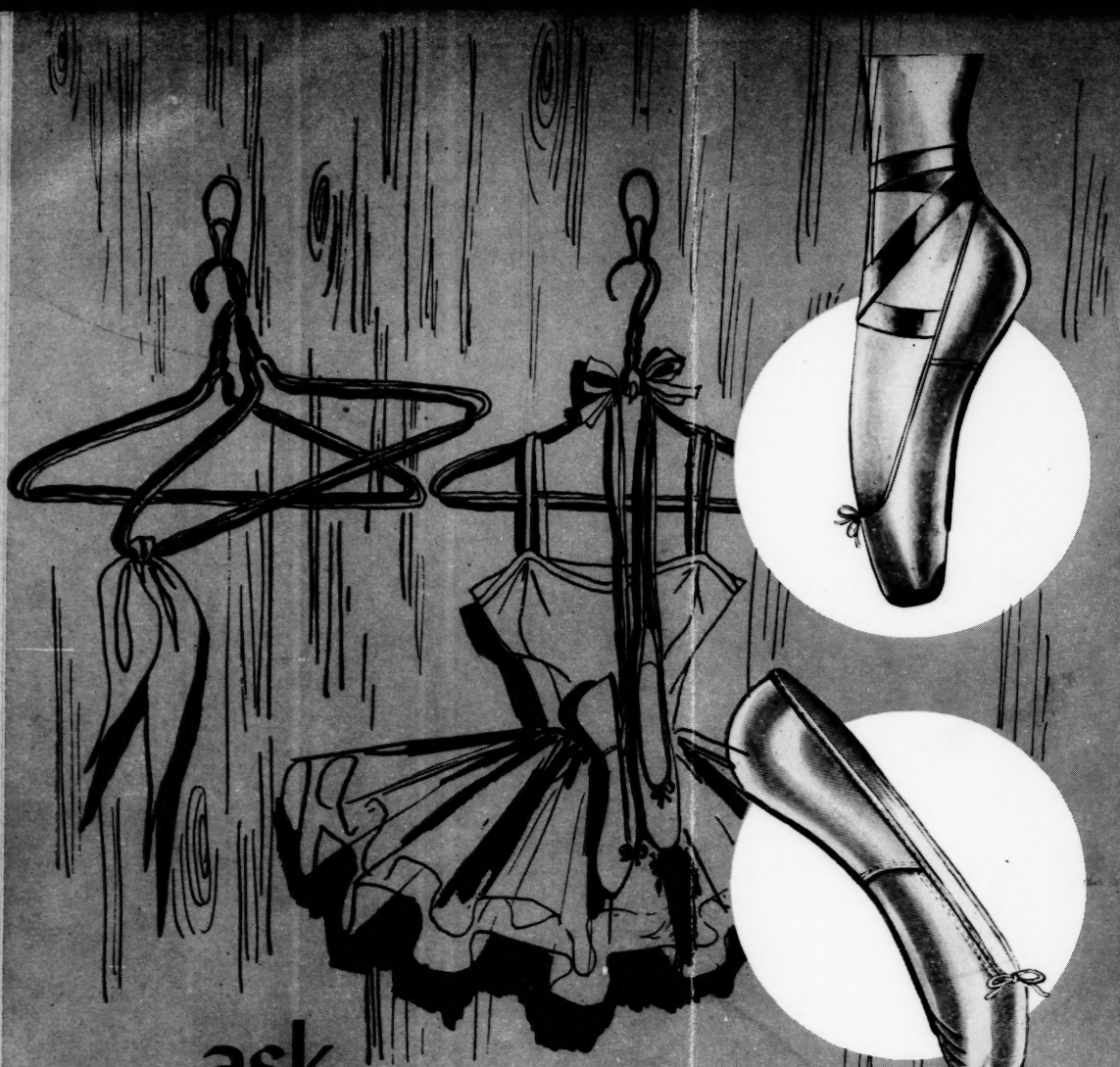
ANNELIESE VON OETTINGEN SCHOOL OF BALLET
Ballet, Character, Acrobatic, Tap
2816 Woodburn Ave., Cincinnati 6, Ohio

TENNESSEE

HELEN JONES SCHOOL OF DANCING
421 Walnut St. (Cadek Conservatory)
Chattanooga 3

UTAH

MANYA MARTELL DANCE ARTS STUDIOS
Ballet, Toe, Tap, Acrobatic & Ballroom
44½ S. Main St., Salt Lake City 1, Utah

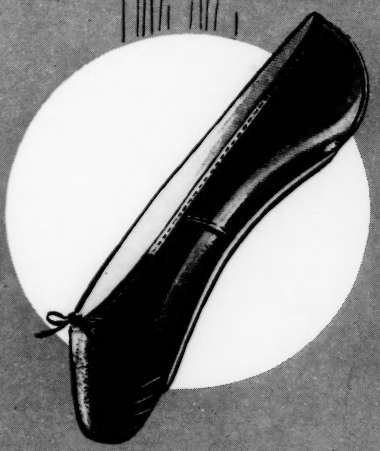


Immediate Deliv
EVERLAST TOE SH

. . . with the fatig
"Rainbow Arch"
on-the-square toe
made in pink, whit
black. Sizes 9 small
large. A to EE width

Immediate Deliv
BALLET RUSSE TO

. . . as worn by the
the Imperial Ba
Russe, handmade
world's finest cobbl
Pleated satin toe. Pin
black. Sizes 9 small
large. A to EE width



Immediate Deliv
SOFT TOE BALLET

. . . handmade of pli
leather to shape to
foot. Fully lined, s
pleated toes. Any c
Sizes 8 small to 9 l
to D widths.

ask famous dancers you admire, dancing teachers you meet at the conventions or on vacation.

You'll find more people in the profession than ever wearing . . . *praising* . . . Leo Theatrical Footwear.

for Leo's are famous for consistent maintenance of quality that is unsurpassed in the field, for constant improvement and innovation in design and comfort, for simply being "better in so many ways!"

Leo's®

ADVANCE THEATRICAL SHOE CO.
32 West Randolph Street • Chicago 1, Illinois

The Better Line of Toe Shoes, Tap Shoes, Ballet Slippers and Accesso